No. 20

METAL FORCES

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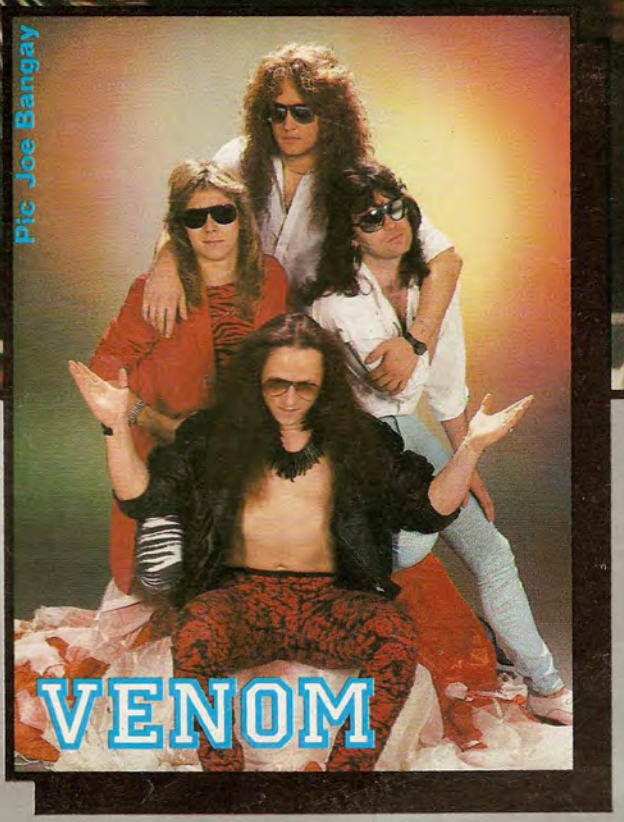
METALLICA
RAVEN
ABATTOIR
KREATOR



OVERKILL
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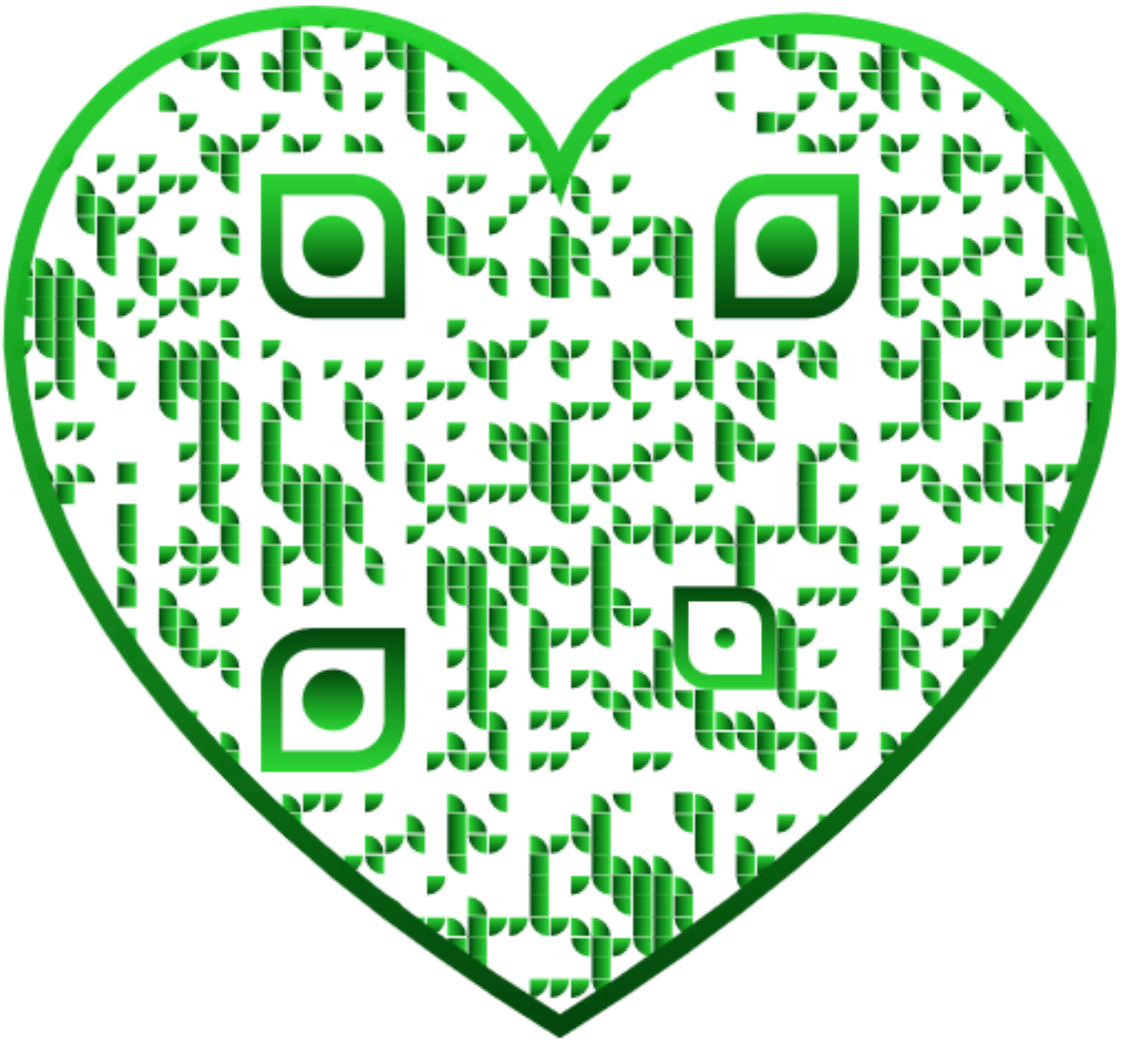

EDITORIAL

The past months news has been dominated by the tragic death of METALLICA bassist Cliff Burton, killed when the bands tour bus crashed en route from Stockholm to Copenhagen - a tragedy which has shook the whole HM sphere. Dave Constable, who was with the band in Stockholm just hours before the tragedy, pays tribute to Cliff on page 4, whilst Dave's review of Cliff's last gig can be found on page 26. However we have decided to withhold printing Dave Reynolds METALLICA feature - that included an interview that took place with Lars, James, Kirk and Cliff five days before the accident - until the article can be updated with more relevant information on the bands future following the tragic events. The latest METALLICA news can be found in our news section of this page.

METALLICA of course have virtually dominated our end of year polls for the past three years and details of voting in the 1986 poll will be printed in the next issue. Also in MF21 we will be running a special competition in conjunction with Dream Records with a chance for you to win Jack Starr's guitar plus lots of runners-up prizes. So make sure you get your next copy of METAL FORCES out in December.

Finally METAL FORCES would like to congratulate Jon and Marsha Zazula and all at Megaforce Records on their affiliation with Atlantic Records.

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NEWSNEWSNEWSNEWSNEW

JASON NEWSTED

● **FLOTSAM AND JETSAM's** Jason Newsted is the new bass player with **METALLICA.** Although it is being viewed as a temporary position METAL FORCES understands that if things work out on METALLICA's current U.S. dates and Japanese tour then Newsted will become a permanent member of the band. **ARMORED SAINT's** Joey Vera was apparently the first bassist approached by METALLICA following the tragic death of Cliff Burton but Vera declined the offer of a permanent position.

On January 8th METALLICA begin a re-scheduled European tour in Copenhagen, Denmark and are expected to play all the dates that had to be cancelled in September and October. Special guests on the tour will be Seattle's **METAL CHURCH** who have just had their second album, "The Dark", released by Elektra.

ANTHRAX will be joining METALLICA and METAL CHURCH in February for gigs in France (including Paris 5th Feb.) and Belgium. All three bands will also be playing the re-arranged Aardschok Festival in Zwolle, Holland on 8th February (**SLAYER** will not be appearing).

Following the Aardschok Festival, **ANTHRAX** will be playing a number of headlining dates in Germany which will be followed by a show at the Hammersmith Odeon in London on either the 14th or 15th February. **METAL CHURCH** will again be the special guests on all dates with a third band - possibly **MEGADETH** - to be announced later.

All dates and venues for the above tours are still being finalized and a list of confirmed shows will be printed in the next issue.

ANTHRAX have their new album "Amongst The Living" released in March and will be proceeded by a single entitled "I Am The Law".

● **EXODUS** have at last sorted out their legal problems with Torrid Records and have now signed a new recording contract with Combat. The band will soon start work on their second album with new vocalist Zetro Sousa (ex-LEGACY).

● The release of **AGENT STEEL's** new album "Unstoppable Force" has been put back until the New Year following problems over the cover artwork.

● **POSSESSED** and **VOI VOD,** who are currently on a European tour, will be appearing at the Electric Ballroom, Camden in London (nearest tube - Camden Town) with **ENGLISH DOGS** on Monday 24th November. The show, which starts at 7.30pm, is being promoted by Shades Records and tickets priced £4.00 are available from: Shades, The Basement, 9/12 St. Annes Court, London WIV 3AX. Tel: 01-434 1363.

● Megaforce Worldwide Records have signed a major deal with Atlantic Records. Which will ensure worldwide release of all Megaforce product. The label will also soon be announcing a number of new signings. Canada's **SWORD** and San Francisco's **LEGACY**(featured in MF16) are rumoured to be the first bands about to be added to the Megaforce roster.

● Following **CELTIC FROST's** failure to find a second guitarist, it's expected that KREATOR's Mille will help the band out on their next album which will be produced by Fleming Rasmussen.

● **PRETTY MAIDS** will be releasing their second full album in January. Entitled "Future World" the album was recorded at the Bearsville Studios in New York and features Graham Bonnet guesting on backing vocals. Track titles include: "Future World", "Rodeo", "We Came To Rock", "Yellow Rain", "Loud'N'Proud", "Love Games, "Needles In The Dark, "Eye Of The Storm" and "Long Way To Go". Two additional tracks "Rock Zone" and "Bring On The Bad News" are expected to be included on the cassette version.

● New Jersey act **ATTACKER** have replaced guitarist Jim Mooney with Tom D'Mico and are currently working on their second album, featuring new vocalist John Leone, which looks likely to surface on Par Records. More ATTACKER in our next issue.

● **PANTERA** has another new lead vocalist in the form of David Peacock.

● Cleveland's **DESTRUCTOR** will have their new album "Decibel Casualties" released by Auburn Records in the New Year. The band are also planning to release a live EP in the near future.

● **HOLY TERROR,** the Californian speed metal band formed by ex-AGENT STEEL guitarist Kurt Kilfelt, have signed to Under One Flag and will release their debut album in the New Year.

● **Ebony Records** are currently looking for new Hardcore Punk and Metal acts. Interested bands should send demo, photo and biog. with details of previous experience (with SAE for return of tape) to: Ebony Records, Hemingbrough Hall, Hemingbrough, North Yorkshire, Y08 7QE, ENGLAND.

● Ex-S.O.D. vocalist Billy Milano is currently seeking a bass player and drummer for his new band **METHOD OF DESTRUCTION.** All applicants - who should be out of school, willing to travel and have good equipment - should send a tape or write for an appointment for an interview to: Billy Milano/M.O.D., c/o Metal Maria, 2 Reo Street, Old Bridge, N.J. 08857, USA.

● Vocalist looking to form/join hardcore metal/punk band in London or the Home Counties. Anyone interested should phone Julian on Hatfield 61070.

NEWSNEWSNEWSNEWSNEW

● Despite rumours elsewhere L.A. hardcore metallists **DETENTE** (featured in MF19) are still very much in existence, although they have undergone a number of personnel changes. Bassist Steve Hochhieser and guitarists Ross Robinson and Caleb Quinn have all been sacked and replaced by ex-AGENT STEEL and LSN bassist George Robb and guitarists Gregg Cekalovich (ex-LSN) and Mike Carlino.

Lead vocalist and founding member Dawn Crosby spoke to METAL FORCES about the line-up changes: "Whilst I was in Europe on the promo tour and drummer Dennis Butler was in hospital recovering from burns, guitarist Ross Robinson and bassist Steve Hochhieser had decided to take DETENTE over. First, unknown to myself and the record companies involved - Metal Blade and Roadrunner - they had taken the album cover artwork from the manufacturer which consequently delayed the albums release by two months.

"The reason they done this was to change my credits from songwriting to lyrics only. Now I must make it clear that I contributed on the arrangements of all the songs and even provided some of the instrumental melody lines as well as all vocal melodies. Creating songs is something I treasure and I'm very proud of.

"Dennis was also taken off as writer on nearly all the songs. Songs everyone in the band knew he'd contributed extensively to.

"They changed it round so that it apprears that Robinson and Hochhieser had doubled up on eight of the songs, when in reality Hochhieser co-wrote on three songs only - "Holy War" and "It's Your Fate" with Dennis and I, and the instrumental "Catalypsy" with Dennis alone. With the album being so delayed already, Brian Slagel (Metal Blade President) would not allow any further changes, so the credits were not corrected.

"I also found out that Robinson had tried to have another female vocalist come to L.A. to sing on "Vultures In The Sky" for the soundtrack of a movie called "Trick Or Treat". You see Dana Strum who produced our album told us that the makers of the movie had liked the song and would give us $10,000 just for laying down tracks in the studio while recording it for the movie soundtrack. Now even though Robinson, Quinn and Hochhieser didn't write "Vultures..." - it was written before they joined DETENTE - Dennis and I were happy to split the money between the five of us. So you can understand our anger and our actions when we found out that Robinson and Hochhieser were planning to use another female vocalist and drum machine thus enabling them to keep the money for themselves! They were promptly kicked out."

DETENTE are now busy writing new material for the new album which they expect to start recording soon.

● Mexico's premier metal band, **CRISTAL Y ACERO** (see MF18) are set to go into the studio to record their fourth album in December, planning on releasing it early in the New Year.

● **LIEGE LORD** plan on following up their debut LP "Freedom's Rise" with an, as yet untitled, second album that looks scheduled to be released through Metal Blade in January. The band recently spent a few weeks touring Arizona where, it's rumoured, LORD's vocalist Andy Michaud made a real good job of following ANTHRAX's example and spreading the disease!

HELLOWEEN **Pic Fred Baumgart**

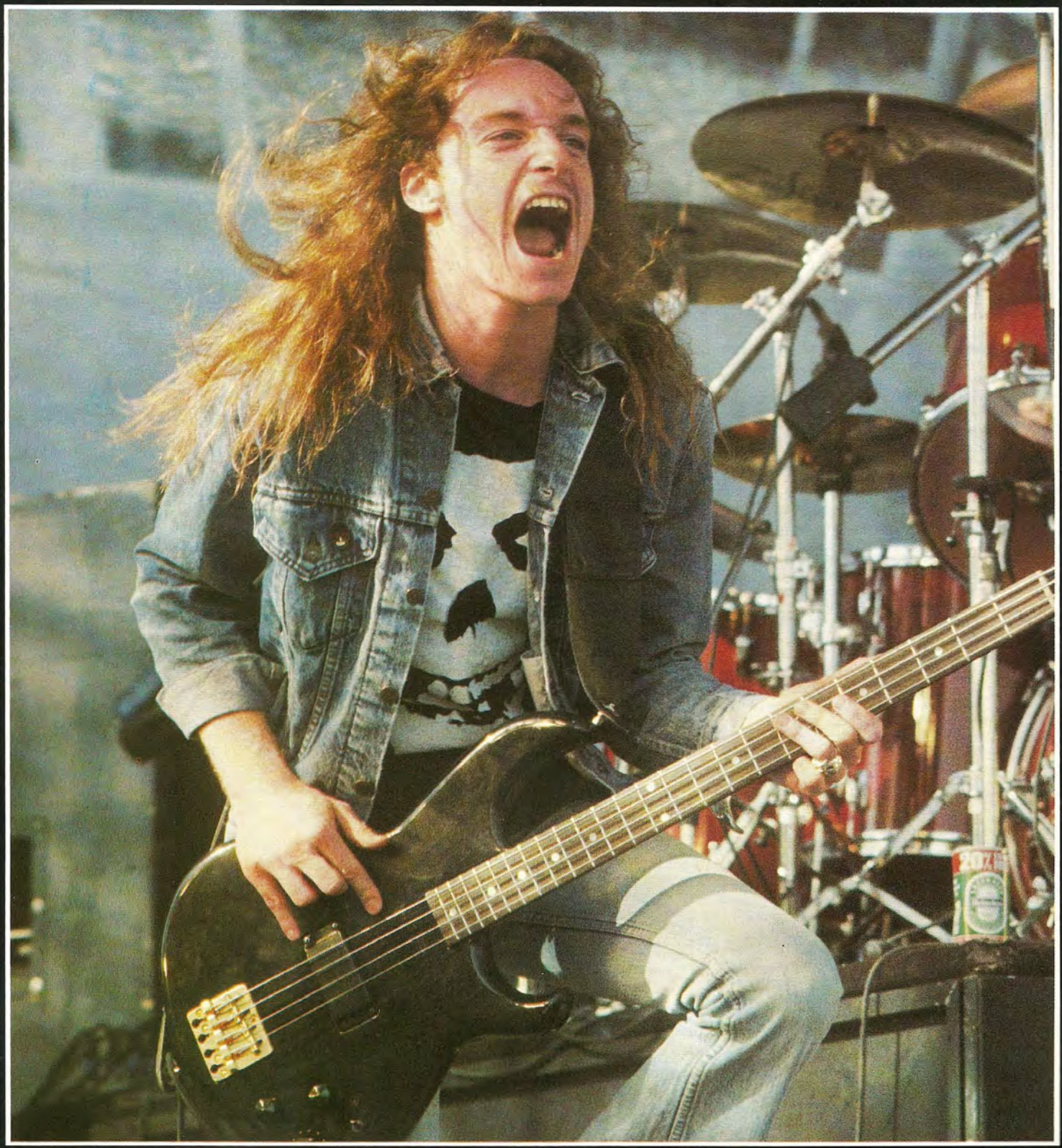
● German metallists **HELLOWEEN** have recruited lead vocalist Michael Kiske, and are currently recording their new album project which is set to be released in two instalments. The first album will be released by Noise International on January 5th with a second due to appear in April to coincide with the bands extensive European tour - possibly with **EXODUS.**

● Dream Records have just released the debut album from Californian band **ST. ELMO'S FIRE** - "St. Elmo's Fire" and a new live album from L.A.based quintet **AXTION** - "Live". Recent signings to the label's roster include New York's **AGENTZ** (see "Demolition"), California's **MEGATTACK** and French metallists **SULTAN'S SEED** (formerly known as SYNTHESE) whose new album "Aimin' For Victory" will be released in January.

● "Radio Armaggeddon" is a new thrash/hardcore/underground metal radio show broadcast in the New York area on WSOU FM 89.5. Hosted by D.J.'s Don Kaye and Gene Khoury the show goes on the air between 11pm Monday evening to 3am Tuesday morning. Any bands wanting exposure on the show should send tapes and material to: "Radio Armaggeddon", c/o Don Kaye, 61-D Signs Road, Statten Island, NY 10314, USA.

JOYCE CARADETTI and JENNY DANGER (KILLER INSTICT)

● **KILLER INSTINCT,** an all-girl band, have been getting some serious attention on the L.A. circuit recently. The band features Jenny Danger (drums), Joyce Caradetti (bass)(pictured above), Kathy Crawford (vocals), Leona Kanyon (guitars) and Collette Lapizold (guitars). The band is embarking on its first studio project very soon.



Pic Peter Blake

CLIFF BURTON

1962~1986

It's a few weeks now since the tragic accident that deprived the Heavy Metal world of one of its most talented bassists. Much has been said in tribute already to the talents of the man both musically and as a person, but we at METAL FORCES wish to express our condolences to family and friends of Cliff Burton.

Both myself and Bernard Doe know the band and I attended their final gig with Cliff in Stockholm (see "From The Frontline"). I will not forget either the gig or the backstage antics and humour during the autograph signing session for Swedish METALLICA fans. It is rare to come across any band whose members were so close and full of optimism for the future, and that evening said more to me about the personalities of METALLICA, as people rather than musicians, than I'd ever seen before.

May the future be one of endless possibilities for the three remaining members and Cliff's replacement. For Cliff Burton we mourn with the rest of the Metal World. R.I.P.

DAVE CONSTABLE

TONGUE OF THE COBRA

MIKE EXLEY Opens Volume Two Of The VENOM Biography

Pic Joe Bangay

Exactly a year ago I remember being battered senseless by a truly memorable show at Hammersmith Odeon. The band returning triumphantly to the stage were the epitomy of true metal. The band that everyone loves to hate in our more normal and boring music press were blasting through their most famous tracks and the Richter scale for Hammersmith read like Michael Jackson's bank balance. VENOM are a band who no pretender can match and to whom nobody really ever gives any credit for this phenomena we know as heavy metal. The band are brash and have a reputation for being tactless, but as I'm ushered into a London hotel to meet the band I realize that like any other hardworking band they are always ready to open their minds for the people who really care.

Today's VENOM is newer than the two pound coin and as yet about as well known, but two days of heavy interviews should remove the shroud to reveal the line-up that saw the band quickly pick themselves up after the departure of lead guitarist Geoff Mantas. Those of you in the know will notice that this interview leaves out some of the comments which our less serious music press people tend to attack the group for and concentrates on the hard graft to weld the new project into the top league of metal acts.

So introduce us to your two new faces first. Where did you find them? Abaddon: "Well we wanted a style of guitarist vastly different from VENOM so we got Jimmy in (Jimmy C lead guitar), and we also wanted someone out of the LA scene who didn't know what the old band sounded like, hence Mike (Mike H on rhythm guitar). Be careful though, we haven't told them they're in the band yet!" Cronos: "Actually they're both going to be called Mantas!"

At this point Jimmy and Mike get a word in edgeways. Jimmy: "I was doing a lot of sessions and just happened to bump into Tony (Abaddon) in a place of worship called Edward's Bar in Newcastle I believe." Mike: "Basically I was stuck in Hollywood trying to get gigs. I'm influenced heavily by Jazz and when I heard the band I wasn't too keen at first, but I saw the video and that convinced me."

What was the reason for getting two guitarists when you seemed to have found a good chemistry with just one? Abaddon: "Basically we wanted more scope and more width on our sound. There was always melody in old tracks like "Seven Gates Of Hell" but it got fudged a lot because we had a grey area of sound which came across as a wall of noise. It's great now though because all that has been cleared away and you can actually hear the melody again. We've been reworking the old stuff on demo and writing new stuff already and you just won't believe it, it's so heavy!"

Did your use of two guitarists as temporary replacement for Mantas on your last U.S. tour open your eyes to what that could do for your sound? Abaddon: "Yes, that went a long way towards it actually. The new stuff is so much better and the old stuff feels alive again. We've got a lot of the energy back into the sound again, even though the basis of the band is still the same. Me and Cronos still write all the stuff, then we let these two loose on it so that they can lay their stuff over the top."

What were the circumstances behind Geoff's departure from the band? Abaddon: "Well I suppose it was half him and half us that got him out of the band. We wanted the band to progress but he didn't want to concentrate on playing live. We're a live band, we think live appearences are really important and we were unable to accept his ideas, so he left. You can say we kicked him out if you like, but he's definately gone." Cronos: "He really changed you know - I believe he knits nice jumpers now!" Mike: I think that's very heavy metal, don't you!"

Will this change mean any radical alteration in your sound or playing style on forthcoming studio material? Abaddon: "Not really! We are still moving forward but it's not radical because there's always been changes in the band. We've been slagged by the press for so long for taking risks but we believe that it's the only way forward. We're a little hemmed in by the fact that we're still not top class musicians, but the new excitement in the band means we are a lot better now than say we were last year. Me and Cronos are still the backbone of the band and we still bash and crash a lot, but with Jim and Mike we're actually enthusiastic about the band again, which makes you want to play better. Every song is really heavy now, every note goes right through you."

Is that change of lyrical style that you promised still on? Cronos: "Not really, although real life subjects are becoming more important to us such as drugs and stuff. I think I've said all I can about people killing people, so now our lyrics are changing to illustrate our experiences." Abaddon: "If you're getting at the Satanic angle; I think that's still part of our ideas. The Bible and all that stuff is still one of the greatest places to find ideas because it also deals with history, not just with God and Satan and all that stuff. Really that will never be dead as an influence to us, but the widening of our lyrical style was just another natural progression in the band."

Some people said that you were over and finished after the lack of success for "Nightmare" and "Possessed", so do you think the new material will silence those sceptics? Cronos: "I hope so! Now, with this new line-up, even tracks like "Nightmare" and those tracks from "Possessed" are sounding really exciting again. We think "Possessed" was an indifferent album, even though it had a great idea behind it and a set of really good songs. We began to pull it apart as soon as we'd done it because we realized that it didn't really capture the sound of the band or the enthusiasm there had been for tracks like "Too Loud For The Crowd". I love that track because it's a brilliant anthem. Unfortunately "Possessed" couldn't stand up on its own and people began to think that we'd gone as far as we could go. You have yet to see us even moving but when the new material comes out we're gonna really raise some serious hell again."

A new official live album, "Eine Kleine Nachmusik" is due out soon. Why now, and will it close the chapter on the Mantas era? Abaddon: "Yes, it's a double live set of Hammersmith '85 and the Ritz in New York in '86. Basically it's a collection of our favourites but it's the only live album actually licensed by us. We wanted to put a stop to the bogus albums which are floating about because they were licenced by Neat without our agreement. This will be the fifth official VENOM album and it should be released on November 7th. We've always been a live band but in the past we've compromised too many times. We want to get back to the really extravagant shows that we always promised to do in the past. We don't want to be doing the long tours abroad with small rigs and stuff. We want to go massive again and I believe, with the clarity of sound we're getting now, we can fill the places where OZZY is, instead of being stuck with four or five thousand seaters."

Cronos: "This is definately the end of the Mantas era now. We're putting all the old problems behind us. No matter what it costs we're gonna go out to be fuckin' huge again. We're really gonna create some big shit on stage. Now you will see real havoc, ha! ha!"

What happended to the "Deadline" project? Cronos: "Well that's still happening but we think the title is inappropriate now really.

We've decided to call the new album "Calm Before The Storm" because we're really convinced that this new line-up will be the storm. "Deadline" was a good idea for the old VENOM because that album would have been the deadline for us, but now we firmly believe that the Mantas era was only the calm period before the storm that we are going to turn out."

I heard that your on the hunt for a major new record deal - can you give us any details? Cronos: "Not really! That stopped you didn't it? No, really we think that the time has come to part from Neat. They have been good to us over the last five years, but as we hit the big league we felt we were being used by Dave Wood as money makers for his other not so successful groups which wasn't acceptable. We feel that as this is the end of the old VENOM we should look for a new injection of life on the label front as well - we're looking at Arista and Elektra."

Also I believe you've got your eyes on a film soundtrack? Abaddon: Yes, we have, but it's not looking too good at the moment. If it should come together we'd give it a go if we liked the film, We'd record a load of songs then extend the songs for the soundtrack. Chances are this would then make up the next studio album. We're not looking at a concept such as "At War With Satan" because each song will be an individual track. What we'd like to do with it is to try and create a heavy metal theatrical show by using the completed film as a backdrop to a huge extravaganza while we play the soundtrack live on stage below. One day we want to put a festival together, hopefully at Wembley, of all types of heavy metal bands with us headlining with this incredible show. I think it would be a classic. We tried to put together a similar show with the Dutch Laurelei Festival but unfortunately that was taken out of our hands."

You've just finished a U.S. tour, how successful was that and are you still maintaining your audience in the face of competition like SLAYER and METALLICA? Abaddon: "It was amazing! We were playing real big places and they were packed, but sadly we were disappointed with our on-stage production because of one guitar and having to use a small rig. We refused to use US companies and we had been limited on what we could fly over, so it was really bad. I think our audience is pretty much the same as it always was which is good and bad, because we're not getting MAIDEN fans listening to us like we hoped. Basically everyone stays for the whole show over there, at least I didn't notice too many walking out after the support."

Cronos: "What really gets on my wick though is those people in the press who insist in trying to make heavy metal some kind of competition like "they're faster than you, he's faster than the speed of them, they're heavier than you etc." We are a unique original band and I'm afraid we don't take ideas from anyone else, so that idea of competition means nothing to us."

What was it like playing with HIRAX say, who cite you as influencing them? Cronos: "I'm afraid we never watch them. I know that sounds bad but really the reaction to the support band doesn't bother us - we do our own show. They could hang themselves on stage if they though that was good but we don't really care because when we're on all is soon forgotten. Saying that, we always try and pick good bands to support us because we beleive the kids should enjoy the whole night."

What are the plans now? Six dates in Brazil are penned in I believe? Jimmy: "Yes, that's the first gigs for the new line-up and we'd like to get going tomorrow - can't wait!" Abaddon: "We're gonna have some mean shit on stage that first night. We're the first real metal band to even play a gig down there and we've got some huge places lined up. We play a 25,000 seater in the capital and one night is sold out for that already, so now there'll be two there. We're gonna take everything out there because we've decided that it's time to finally stop compromising.

"These shows will be fucking amazing because we will finally be living up to everything we promised in the past. We feel that our audience isn't apathetic at the moment and we feel that finally we can fill the big places where Ozzy played. Some people have said we want to make a commercial sell out, to gain a wider audience, but MOTORHEAD expanded their audience and I doubt they'd call them a commercial sell out. We'd like to do a big co-headlining tour with someone like VAN HALEN and another band and we could call it "The Good, The Bad And The Ugly Tour" - we'd be the Good of course!"

Do you think you can achieve an expansion of your audience through live work or do you think it will need the new album? Abaddon: "Basically we'd like to do it as a live act. I don't think it will need an album, although I'm sure the new album is good enough to attract a wider audience even though we've just started on it. VENOM is a live extravaganza and although we give all to power I think the better musicianship should stand up for itself on stage." Jimmy: "There's no way people can say that the musicianship in this band is shit because it just isn't. Everybody is being pushed by a fellow member to be better and better. We realize that we can still go further, but already we've noticed a great deal of improvement."

Cronos is away chatting on the satellite to Brazil, Abaddon chasing the hotel maids and Mike and Jimmy sit waiting to once again spill the blurb on the new line-up to yet another journalist. Kerr**g's next so I beat a hasty retreat being careful not to trip over Dave Dickson slithering in on the floor to plague VENOM. "We have this thing about them - they never write what we say, they write what they want us to say." Beware fellow writers; VENOM are back in their stride and are once again ready to take on the sceptics of the world with "Avengence"!

Playlists

BERNARD DOE
1. Peace Sells But Whose Buying?- MEGADETH (Capitol LP)
2. Reign In Blood - SLAYER (Def Jam LP)
3. Darkness Descends - DARK ANGEL (Under One Flag LP)
4. Terror Squad - ARTILLERY (Advance Tape LP)
5. Game Over - NUCLEAR ASSAULT (Under One Flag LP)

DAVE CONSTABLE
1. Reign In Blood - SLAYER (Def Jam LP)
2. The Dark - METAL CHURCH (Elektra LP)
3. Game Over - NUCLEAR ASSAULT (Under One Flag LP)
4. Darkness Descends - DARK ANGEL (Under One Flag LP)
5. Epicus Doomicus Metallicus - CANDLEMASS (Black Dragon)

KELV HELLRAZER
1. From The Fire/Touch The Sky - WHITE SISTER (Demo Tape)
2. Outrageous - POISON (Live Tape)
3. We Came To Rock - BRIGHTON ROCK (From "Young Wild And Free" LP)
4. S'cool Bus - SHARK ISLAND (Advance Tape LP)
5. Under Suspicion - ROKWAY (U.S. Demo Tape)

DAVE REYNOLDS
1. Strike Back - STEELER (Steamhammer LP)
2. S'cool Bus - SHARK ISLAND (Advance Tape LP)
3. Happy Ending - BREATHLESS (Private Live Tape)
4. Peace Sells But Whose Buying? - MEGADETH (Capitol LP)
5. Lords Of Thunder - ATTACKER (U.S. Demo Track)

Readers Album Chart

1	1	Master Of Puppets - METALLICA (MFN)
2	5	Eternal Devastation - DESTRUCTION (Steamhammer)
3	3	Pleasure To Kill - KREATOR (Noise)
4	6	Walls Of Jericho - HELLOWEEN (Noise)
5	-	Epicus, Doomicus, Metallicus - CANDLEMASS (Black Dragon)
6	-	Kill 'Em All - METALLICA (MFN)
7	-	The Skull - TROUBLE (Roadrunner)
8	-	Rage Of Order - QUEENSRYCHE (EMI)
9	27	Power And Pain - WHIPLASH (Roadrunner)
10	-	Hell Awaits - SLAYER (Roadrunner)
11	10	Speak English Or Die - S.O.D. (Roadrunner)
12	19	Torment In Fire - SACRIFICE (Roadrunner)
13	-	Orgasmatron - MOTORHEAD (GWR)
14	-	Remnants Of War - HELSTAR (Noise)
15	-	Carnivore - CARNIVORE (Roadrunner)
16	-	Energetic Disassembly - WATCHTOWER (Zombo)
17	25	Metalized - SWORD (Aquarius)
18	-	Life Of Dreams - CRUMBSUCKERS (Rough Justice)
19	4	To Mega Therion - CELTIC FROST (Noise)
20	-	Queen Of Siam - HOLY MOSES (Aaarrg)
21	-	Peace Sells But Whose Buying - MEGADETH (Capitol)
22	-	Reign In Blood - SLAYER (Def Jam)
23	7	Fatal Portrait - KING DIAMOND (Roadrunner)
24	14	Turbo - JUDAS PRIEST (CBS)
25	-	Insanity - PAIN (Noise)
26	-	Endless Pain - KREATOR (Noise)
27	-	The Deluge - MANILLA ROAD (Black Dragon)
28	-	Reign Of Fear - RAGE (Noise)
29	9	Spreading The Disease - ANTHRAX (MFN)
30	-	Winds Of War - IRON ANGEL (Steamhammer)

The METAL FORCES READERS ALBUM CHART is compiled each month from votes received by readers listing, in order of preference, their current Top 5 favourite albums, giving 5 points for the first choice down to 1 point for the fifth. Send your votes for the next issues Reader Album Chart to: METAL FORCES, 17 Livingstone Link, Chells, Stevenage, Herts., SG2 OEP, ENGLAND.

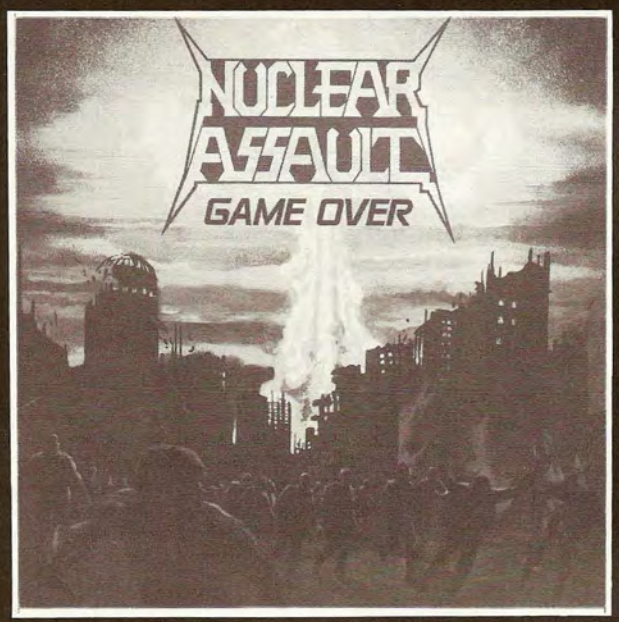
LIVE, SUFFER, DIE!

MARCH TO DIE . . .

POSSESSED

"BEYOND THE GATES"

FLAG 3



MOVE OVER S.O.D. . . .

NUCLEAR ASSAULT

"GAME OVER"

FLAG 5

TECHNO MOSH STARTS HERE . . .

ENGLISH DOGS

"WHERE LEGEND BEGAN"

FLAG 4

THREE NEW ALBUMS
OUT NOW — UNDER ONE FLAG

TOM ARAYA (SLAYER)

LET IT BLEED

As SLAYER Prepare To Draw Blood BERNARD DOE Talks To TOM ARAYA

SLAYER's career has pretty much been surrounded in controversy and even more so now with the release of their new album "Reign In Blood".

Earlier this year the L.A. thrash quartet of Tom Araya (vocals/bass), Kerry King and Jeff Hanneman (lead guitars) and Dave Lombardo (drums) signed to Def Jam Records in New York, who are distributed by CBS records. However after CBS had seen the lyrical content of the album - the bands third - they refused to release it. Though the album has now been released in the U.S. by Def Jam through Geffen Records in L.A.

The band have also received a lot of controversial press, particularly from the top music industry magazine Billboard. Not to mention SLAYER's apparent late withdrawal from the Aardschok festival (which I'll say more about later) causing the cancellation of the entire festival. But anyway with no further ado let's get the views of Tom Araya.

So how did the deal with Def Jam come about? "Well a friend of Def Jam's boss Rick Rubin took him to a SLAYER show and he was really impressed, so he talked to us and we signed the deal. Really that was all there was to it."

Presumably there was other offers from other labels? "Yeah, Elektra were interested, but we were supposed to meet with the guy several times when we flew into New York but he never showed up - they were really poor at keeping appointments. So we thought, well let's forget Elektra and any majors; if they wanna talk to us then they'll come to us and Rick was the only one willing to come looking for us."

Now Def Jam are distributed through CBS who refused to release the album. Why was this? "Well a magazine over here done an early review of the album and the people at CBS found some of the stuff that was written offensive, and they didn't like the idea of the first song "Angel Of Death" starting off with the lyrics "Auschwitz, the meaning of pain"; they didn't like the idea of us writing songs like that so they refused to release the record. They feel the only way to deal with SLAYER music is to ignore it, so fuck them"

So it was purely lyrical content, the reason that CBS dropped the album? "Yeah, I think it was more lyrical content than anything else. I guess they were offended. You see a lot of these major corporations are Jew orientated. Now let me make it clear that I've got nothing against Jews, but a lot of them do own these major companies and some of them could be hot headed, which is understandable because they don't like to see shit about concentration camps and a Nazi criminal. They don't like seeing Nazi criminals being glorified, but "Angel Of Death" is not glorifying him, it's just stating what he did and got away with. They just have a tough time accepting it, so the only way they can deal with it is by refusing to release the album and voiding their contract.

"It was really upsetting that we didn't go with CBS because they're a big company and it would have looked good. Also I think it would have done CBS a lot more justice than by them dumping the record, because I think people would have regarded them highly for sticking their necks out to be successful with a band that a lot of people don't like.

"But Geffen have now got the album so more power to Geffen. I think everyone will be happy in the long run."

I'd imagine that the fact that Def Jam were distributed by a company like CBS that this persuaded you to sign to them in the first place? "Yes, that was the major issue, the fact that they had major distribution, and when Rick told us that CBS had dropped the record we just couldn't believe it. But Geffen Records is really nearly the same as CBS; they're not as big, but they have a lot of pull too so I'm sure they're gonna do well with the album."

Are you happy with the way that "Reign In Blood" came out? "Hell yes, I listen to the album all the time and I hope the next album is along the same lines, because I think this is our best album yet."

The song structures on "Reign In Blood" are probably more like the first album than your last "Hell Awaits". Would you agree with that? "Yes I would, I think this album's a lot more like "Show No Mercy" than "Hell Awaits" was."

So don't you find it strange that some magazines, who slagged of "Show No Mercy" but gave good reviews to "Hell Awaits", are now raving about the new album? Or are they, as I suspect, just jumping on the bandwagon because thrash is currently so popular with the fans? "Well it's probably because they haven't even listened to the first album; usually they don't hear anything to the second album anyway. But that's no big deal, it's the hardcore and the underground people that matters - the ones that have been with us since we've been together - and they know what they're listening to. Obviously, now we've got a major distribution, we will hopefully get a bigger audience, but the important thing is that the hardcore people can get hold of the album."

Now that you're on a major label have you noticed a change in attitude from the music press towards SLAYER? "Not really, well not yet anyway, but I do think that magazines will change their attitudes towards us. Before, magazines like "Music Connection", slagged off our first album real bad. They thought it was a big joke and that side '6' and side '66' was meaningless. But that whole record was made in fun, I mean I never though it would get to the extent that is has now and we'd get a major deal.

"Anyway now I think that they'll be looking at us more critically; they're gonna have to sit down and listen to the record rather than just slagging us off because of our image. Now they've gotta look at it differently because we've had three albums out, we're signed to a major and they'll be realizing that SLAYER mean business and are more than just another devil-worshiping band. To be honest though, I don't care if they now decide to start treating us seriously or not. So I guess you can cut out what I just said and print "Tom Araya doesn't really care a fuck about music critics" Ha Ha!"

But just for the fact of being on a major label will mean that more magazines, who before wouldn't of wanted to know you, are now writing about SLAYER, which must be good in terms of exposure for the band? "Oh yeah, of course. Now we're getting more popular all these magazines will be looking at us as a selling item, especially the American magazines. I mean ever since the success of METALLICA, first on the OZZY tour in the States and then with their album, they're now popping up on magazines everywhere and it's opened the door for a lot of the underground bands to appear in these magazines as well. So it looks as if the attitude towards underground metal in general could be changing. I hope so."

Now you're doing this headlining tour of the U.S. with OVERKILL but I'd imagine you would have preferred to have done a support tour with one of the major bands. Right? "Yes, I'd like to. But who do you think would take us on the road with them? Our music is so aggressive that I can't think of many major acts who want us to play with them.

"I guess we're gonna have to make a name for ourselves by going out on the road on our own and we'll have to wait and see how far that gets us. Hopefully, if we're lucky, we may hitch up with a major act, like METALLICA did, but.... well, we'll see."

Your live shows attract a crossover section of hardcore punks and metal heads. Does it worry you that audiences are becoming more violent? "No, not really, because our crowds have always been ecstatic and rough. They have a lot of tension and frustration which they let off at the shows, but its nothing that can't be controlled, and once it's out of their system and the show is over then that's that, it's over and done with.

"The only bad thing is that in some city's they don't allow metal shows anymore, because promoters cannot afford the ridiculously high costs of insurances set because of the violent reputation of the crowds. But this is America - everyone is sue happy and they think they can make a quick buck. Americans no longer take responsibility for themselves; whenever something happens to them in a supermarket, or wherever, they'll blame it on the store rather than themselves; even though they were the stupid ones that were trying to yank the box from the bottom shelf when the whole lot fell on them, or they were the ones that weren't looking where they were going when they slipped and smashed their skull. They all think they can shift the responsibility onto someone else and make them pay for it. Sue here, sue there - the whole thing sucks and metal shows are suffering because of it. That's my opinion."

My attitude to the people who criticise the violent reaction of thrash crowds is that if you don't wanna thrash or risk getting accidentally hurt, then watch the show from the back. "Yeah that's right, the people who go into that pit know exactly what to expect and you shouldn't go in there if you don't wanna get involved. They should just use their common sense."

What with METALLICA, ANTHRAX, MEGADETH, METAL CHURCH and SLAYER all getting major deals the "true metal" scene is really looking healthy - do you agree? "Yes I do. I just hope that it doesn't fizzle out and the momentum can keep on going so that the metal scene can become a heavier and bigger item in the music world.

"I also think people's attitudes are changing. They're getting tired of just sitting down and listening, now they wanna get up and go spastic and they're looking for that heavier, faster, more aggressive sound - they're looking for that energy.

"But whatever happens, metal will never go away, it will always be there."

CONTINUED PAGE 13

Any bands who wish to be included in "DEMOLITION" should send a tape, photo and full band biography to METAL FORCES, "Demolition", 17 Livingstone Link, Chells, Stevenage, Herts., SG2 OEP, ENGLAND.

If demos are available to the public please give all relevent information including cost of postage to foreign lands.

AGENTZ

AGENTZ were first featured in this very section back in MF16. The band's demo was reviewed by Steve Hammonds back then (whatever happened to him?) and now the Flushing, New York based act have submitted a brand new tape for some critical analysis. I never heard AGENTZ first demo so this was something totally alien to me, but if Steve had given it the thumbs up then I guess it must've been interesting listening!

Actually looking at the track listing of the new demo, it appears that AGENTZ have re-recorded most of the original tape so, with no more crapping on, I'll insert the tape and let the music do the talking.

Bloody Hell! Steve was right! This lot are brilliant! "Stick To Your Guns" comes across as an amalgam of DOKKEN and ALDO NOVA. The vocals need to be a little better (performed, as they are, by Patrick Dubs), but this is my only criticism, but one that needs to be rectified all the same. "Time Will Tell" takes the band into MICHAEL BOLTON territory. A band for the likes of Kelv or Derek Oliver to cling onto, I fear!! "Take A Chance On Love" features some great atmospherics but is let down by a patchy vocal. Things are improved on "Don't Tread On Me" which is my favourite track, and "Waiting In Vain". AGENTZ are a band of quality and I've a feeling that future material will KILL! The band are: Patrick Dubs (vocals), Jose Ferro (bass), Tommy Tindall (keyboards), John Cappadona (drums) and Jason Sabo (guitar). Anyone into the heavier side of metal AOR will love 'em! Contact: AGENTZ c/o FERRO, 42-60 Main St., No. 7B, Flushing, New York, 11355, USA.

DAVE REYNOLDS

LATE NEWS: AGENTZ will have their debut album "Stick To Your Guns" released by Dream Records in late December/early January.

LOS ANGELES

LOS ANGELES THE BAND features three members from ROKWAY, Byron Scott (keyboards), Michael Todd (drums) and Marc Geimer (bass). Also joining them are Roy Sciacca (vocals) and Kirk Hellie (lead guitar). The band was actually formed by Roy Sciacci and Marc Geimer who incidentally used to play guitar in ROKWAY, but switched to bass in Roy's band SCIACCA.

The demo is hot stuff. "Someday", the opener, brings together classic ROADMASTER and the likes of STARCASTLE also come to mind. Byron Scott's keyboards are a prominent feature and why not, the man is most probably the new keyboard god, after all he was in WHITE SISTER for a while, so he's gotta be good.

"Sold Out" is a spine chilling ballad in the vein of WHITE SISTER's "Save Me Tonight". Highlighting the immense tonsils of Roy Sciacca - what a vocalist! This is the stuff that brilliant pomp/A.O.R bands are made of.

"You Send Me" and "Look What" are both faultless masterpieces. Destined to take LOS ANGLELES into the pomp league status. I can't fault this band. I can only see record companies saying that they lack balls and the music is locked in the 70's. But there are no signed bands doing this anymore; PROPHET are in turmoil at the moment and GUIFFRIA have gone more JOURNEY than JOURNEY and ANGEL(?) so here we have LOS ANGELES to fill that gap. Sign!

LOS ANGELES THE BAND, P.O.Box 67F02, Los Angeles, C.A. 90067, USA.

KELV HELLRAZER

DRIVE SHAFT

There ain't much going on in London at the moment - things are getting dire. With only a couple of bands worth venturing out to see now I just can't remember things ever being so bad. One band I would, and do, go and see is the excellent DRIVESHAFT, who have existed as a band since 1982 but reached their present and best line-up in May of this year.

Consisting of main songwriter and guitarist/vocalist Gerry Lane (who has played alongside Gary Moore), lead guitarist Fred Avesque (France's hottest property - both in terms of playing and pulling the women), John Hennessy on bass (ex-SLEDGEHAMMER) and on drums Graham Waxman (ex-LAST FLIGHT and also played on the legendary Kyoji Yammamoto solo LP "Electric Cinema"), the band put out a fine brand of melodic but powerful metal. Far heavier than the wimphem rubbish of TOBRUK, SHY and their ilk, they are an excellent live unit who remind me a lot of WHITESNAKE and Y+T in their classic "Earthshaker" era.

Songs such as "Lonely Night" - powerful driving verses with a catchy chorus, "Run For Your Life" - a rocker that compares favourably with RAINBOW's "All Night Long", and the powerful but melodic "Heartbreaker" give the band a varied set that has plenty of high points.

A new song tentively called "Crazy For Your Love" sound almost speed metal - Billy Sheehan's Shy Boy meets ANTHRAX!

As with METALLICA the band use the rhythm/lead guitar format to produce a beefy sound - not that they can be compared to METALLICA in anyway. I predict the major deal that has eluded them for so long can only just be around the corner - they kill most of the toss bands being signed up at present - and their future looks very rosey.

DAVE CONSTABLE

HAUNTZ

This band, consisting of Dean Fox (vocals), Pete Heckert (guitar), Tim McDermott (bass) and Bill Philips (drums), is a very young band, formed only in January of this year in the Pennsylvania area, but already I detect a certain class coming through. They've found a gem in the singing of Dean Fox, who packs a mighty set of lungs, and some nifty guitar work courtesy of Pete Heckert.

The problem with this four track demo though is the production which makes the band sound like they're all playing through bass amps on some tracks and damages a really good set of songs, but all in all this is a good package with lyrics provided, and for an early effort it certainly makes a case for putting away your favourite novel, getting hold of this and catching some serious ear-ache.

"Madman" is the thrashing opener and we are talking mint stuff right from the starting gun. It is undoubtedly the best track on the demo and has one of the catchiest chorus lines you'll hear in a long time.

Next up is "Speed Kills", which this does, being another excellent dose of thrash with Dean Fox really stretching the old larynx to the full. Then follows a classic in our times. The track here is better than most of the slow dinosaurs you'll find on big labelled albums at the moment. Delete your "Thing That Should Not Be" - "Archery" is coming to take its place at the top. Somebody please give the band a chance to put this on vinyl, it will devastate but at the same time avoid "Limited Warranty" because I'm afraid this is a disappointing final track. Never mind, one poor track can't drag down three good ones. HAUNTZ, go to the top of the class!

The demo is available for 6 dollars (for the U.S.) or 8 dollars (for Europe) from Dean Fox, c/o 37 Clover Avenue, Strasburg, Pennsylvania, 17579, USA.

Record companies interested can contact the band at the same address - do it, now!

MIKE EXLEY

ST. VALENTINE

Already featured in MF a couple of issues back, ST. VALENTINE strikes back with four more kranium classy crunchers. This time the boys have found themselves a new sticksman in the form of Chris Lorentzen who joins Scott Thomas Richards (vocals), Rusty Shinkle (guitar), Eloy (keyboards) and Marc Simon (bass).

Kicking off with "Street Punk", with its ANGEL style intro, the number turns out to be a pomp/glam master work. More good riffin' is "Come, Come, Cum" where Eloy's keyboards are again prominent. I particularly like the Scott Thomas VAN HALEN style rap towards the end.

You're In Love Again" and "Your All I Need Tonight" are both similar with ST. VALENTINE's brand of unique glamour pomp shining through. The boyz describe their music as erotic, melodic rock, well I think that's a fair description. Now how about an LP? With the right producer ST. VALENTICE could work miracles.

Contact: ST. VALENTINE, 6501 Sunset Blvd., Hollywood, CA 90028, USA.

KELV HELLRAZER

BEAST

Another band without any brains. If they had any they would've realized that there are countless outfits using the name BEAST as a band name. Some people never learn.

This group come from Detroit and have been together since 1985. Currently the line-up reads as Terry Herman (bass), Ron Busch (guitar/vocals) and Randy Bersocus (drums), who is the recent additon, replacing Rob Farris who played on the demo.

I note that it's stated that BEAST can take 'construction criticism'. Hmm. Let's see what they're all about ha!

The three track demo streaks away with "Down And Out". BEAST are pretty much into that heavy duty power trio thing. It sounds a bit dated but this is the kind of thing I liked about Ted Nugent's style. There's some intense playing going on. Good stuff boys, Good stuff. "Captain From Tartooga" rips your balls off at twenty paces and reminds me of BACHMAN TURNER OVERDRIVE for some insane reason, whilst "Fast Lane Fury" rips along at a semi-boogie pace. A good many HM/HR vets could quite easily get into this band, therefore, my only criticism is about the name. Contact BEAST c/o Ron Busch, 37191 Carpathia Blvd., Sterling Heights, MI 48310, USA. Tapes cost 4 dollars whilst t.shirts cost 6 dollars.

DAVE REYNOLDS

DRIFTER

"Tales Of Dragonia" is the first official DRIFTER demo although it seems to have taken a while to emerge, the project having been put together last year. The band comprising of Tommy Lion (vocals), Pter Wolff (lead guitar), Ivano Marcon (guitar), Sven Rosemann (bass) and Guido Kirschke (drums) became DRIFTER in 1984 after a few unsuccessful line ups, but now they seem to have got their act firmly together with the class of Peter Wolff and the excellent vocals of Tommy Lion making for some interesting listening.

Although the old tape deck seemed to have some difficulty doing justice to this cassette I was impressed by some of the material on show. I couldn't help thinking of U.S. fantasy experts OMEN as I listened to lyrics and riffs brought out nicely by the very good production.

The band hail from Switzerland and have crossed swords with a certain Mr. Tom Warrior in the past, but he seems not to have left any of his scar on the bands present style and what we have here is lighter vein heavy metal instead of thrash, although the quicker riff of "Dark Kingdom" might suggest otherwise. This is a very impressive opener but sadly it is not backed up by the two tracks which follow, "Fire Of Dragonia" and "Drifter", which are rather ordinary. The tape makes a substantial come back with the killer lick of "Inquisition", a real heavy ditty, then closes with "Land Of Fantasy", which, although it has a limp start, picks up with some classy guitar in the middle. Not all together my cup of tea but well worth a listen if you wish to investigate the milder side of the metal genre.

Available for 10 Swiss Francs or 5 U.S. Dollars from: DRIFTER, c/o Ivano Marcon, Ackerstr 8, 8610 Uster (ZH), SWITZERLAND.

MIKE EXLEY

FANTOM WARIOR

What we have on offer here is a five track demo titled "Morbid Invasion" which is both a classic and a must for all true metal fans and bands to listen to. Some of those bands with record deals might even learn something from this. Why am I going so crazy over this? Well, except for an indifferent production on some of the vocals, it's a tremendous release for such a young band and contains tracks with ingredients I have looked for on album releases but never found.

The band from New Jersey, is made up of John Chernack (bass/vocals), Keith Pires (guitar/vocals), Steve Schley (guitar) and James Jensen (drums) and has been in existence for two years or so, although this demo is much more recent. The demo is very professional to look at and I wish the band luck because there would be an injustice done if something couldn't come of it. The band have discovered a blend of speed and technical development unknown to some of the other bands I've witnessed recently. "Morbid Invasion" leads off with its solid riff, but it is the middle section of this track that has me foaming at the mouth with delight. "Powerthrash" too has such elements but the riff stands proud as well - check out the drumming of James Jensen - sheer pain inducement. "Take No Prisoners" follows in a similar vein but is not as captivating as its predecessors.

Side two opens with "PTM" with its simple but effective riff and then comes the closing track "Kill Rip Destroy" which is the best track providing some really heavy technical riffing. It's a great curtain call to the promise that comes before. Really, the vocals are the only weak link and I'm sure with a bit more work and a little luck the band could have a deal and be up there with the rest sooner than they think - take note thee scouts.

Merchandising details and the demo can be obtained for 4 dollars plus 1 dollar P+P from FANTOM WARIOR, c/o 1230 Highland Avenue, Union, New Jersey, 07083, USA.

MIKE EXLEY

RISING

Emanating from Irvine, California RISING consist of: Mark Anthony Machovina (vocals), Gina Dumont (guitars), Ron Zemanek (bass), Tom Dumont (guitars) and Preston Hatch (drums). They were alerted to the fact that METAL FORCES existed by some guy they know who claims that MF "is the best!!" Gee, thanks Bud! He also told them to mention Demolition in their letter, although the dude forgot to tell them what it, in fact, was!

Well, as you readers know, Demolition is the section in MF where we cast our opinions on a whole host of hopefuls eager for inclusion in these pages. And now RISING are amongst those who've appeared. The Californian quintet are a straight ahead metal act with reasonable songs but good, intelligent, lyrics.

Musically they appear to have been weened on heavy doses of SABBATH, PRIEST, QUEENSRYCHE, MAIDEN, RUSH, DIO et al - and a whole host of heavy duty bands. The four track demo contains "Graven Image", "Oh Mother" (an anit-nuclear song containing hints of MAIDEN and SABBATH a great deal), "The Calling" (featuring very TATE like vocals from Machovina) and "The Road" (probably the dullest track on offer).

RISING are a very heavy band and worth investigating if you're fed up to the back teeth of just listening to bands who just pile on the noise and play as fast as they can. Write to: RISING, 31 Bearpaw No.34B, Irvine, CA 92714, USA.

DAVE REYNOLDS

TEMPEST

It was bound to happen. The current interest in christian hard rock instigated by the success of you know who has reached thrash circles. Here come's TEMPEST!

I've been hearing a lot of good things about this outfit but only recently have I been able to actually hear the music.

TEMPEST operate out of Cleveland, Ohio and have been around in one form or another since 1982, although at that point they were a wholly secular unit. It does seem strange that, since dedicating themselves to the Lord they've started making a good deal of headway. A gimmick? Hardly! Looking through the Bible one day they, like STRYPER, found the name of their band meant something, in TEMPEST's case meaning was found through psalms 11:6 "Upon the wicked he shall rain snares, fire, and brimstone and a horrible tempest: this shall be the portion of their cup."

TEMPEST's demo "Annihilation Of The Wicked" is quite interesting. It's obvious that they've done this on a limited budget but the production's not bad and it is thrash! It's quite amusing(?) to hear lyrics praising the Lord sung like Tom Araya but the music's really good, especially the bass work of Warren Harris (who also sings), Tim Burris (drums) and Kevin Michael Feldt (guitar) complete the trio.

Deliberately aiming their music at audiences who usually rock their little hearts out to SLAYER, VENOM, CELTIC FROST etc. TEMPEST are picking up a solid following, so if you think that thrash is just about death, destruction and digging Satan, then think again because TEMPEST are here to change your ways from wrong to right, check out the outrageous "Curse God.. And Die".

The tape also features three bass workouts from the talented, Sheehan like Harris that makes me feel that if TEMPEST don't succeed in spreading the word, there's still a career out there for Warren. Contact: TEMPEST, P.O.Box 733, N. Olmsted, Ohio, 44070, USA.

DAVE REYNOLDS

P.S. I understand that the PR company who handle TEMPEST also handle BARREN CROSS. Maybe they'd like to drop me a line, please.

HELLS

I know of few bands from Italy so it's nice to see new bands coming from the land of Cornetto at last, especially when they turn out stomping tracks like this. HELLS hail from Naples and comprise Riccardo Napoli (lead guitar), Stefano Fuso (lead guitar), Claudio Del Monaco (drums), Mariano Del Monaco (bass) and Riccardo Perta (vocals). This three track demo titled "Breathless Midnite" is their first but already there is the possibility of an album deal with King Klassic Records, part of the Midwest Militia magazine, and I can see why. The three tracks on offer show some good maturity which is lacking in other Italian bands, and the production delivers the material with a meaty punch.

The tape opens with the title track and I was surprised not to be immediately assaulted by an aural deathwind about how hot hell is today - instead this track is a subtle crunching riff with some excellent vocals from Perta. The bass is a big feature of the cassette and Mariano's solo here is superb. Next up is the thrash attack of "Sexy Nite" with its subtle intro and fine vocals once again capping the performance. The final track is the epic "Revenge" which hits you with another stomping riff and includes a really excellent guitar solo as its centre piece.

When you consider the competition to HELLS in Italy you can see that they're way ahead of say BULLDOZER and RAWPOWER so I wish them luck with the album.

No price for the demo but you can contact the band for details by way of: Sandro Massara, Via Monte Di Dio 9, 80132 Naples, ITALY.

MIKE EXLEY

HARTER ATTACK

This band seem to be something of a project undertaken by NUCLEAR ASSAULT drummer Glenn Evans, helping out a mate of his (Richie Harter) by producing, arranging and releasing HARTER ATTACK material.

No info was sent with the 'band's' four track demo other than that Rich Harter is the guitarist/vocalist; Evans plays drums and the bass player is none other than ex-RIOT man Kip Lemming. All four songs were written by Harter and two are about to be released as a single that DON'T appear on this tape, on Evans' new label Arena Records.

The tracks I have in my paws show every indication that Evans is onto a good thing 'cos HARTER ATTACK's material is really good and the irony is that it's not a million miles removed from early RIOT. "Deadly Combination" (about the evils of drunk driving), "Real Man" (a subtle piss-take), "Victim Of Crime" (Anit-war?) and "Don't Give Up The Fight" show that HARTER ATTACK are an interesting, imaginative outfit who, I hope, will be 'stars' before long! Copies can be had for 5 dollars (plus 1 dollar p+p) from Arena Records, P.O.Box 4164, Osbornville, New Jersey 08723, USA.

DAVE REYNOLDS

P.S. Hey Glenn, "Deadly Combination" is just perfect for an ad type video for U68's Power Hour!

TYGER TAILZ

At last a brilliant British glam band, in the vein of L.A.'sters POISON and JETBOY. The band features vocalist Steve Jaimz (ex-CHINA ROGUE/CRASH K.O./ TRANZAMM) a C.C.Deville clone if ever I saw one, and Ace Finchum (ex-TRANZAMM/CRASH K.O./ROXX) on drums. Ace recently returned from his homeland to join TYGER TAILZ after being dissillusioned with Denver, Colorado. Joing Ace and Steve are Jay Pepper (guitar and GUNS'N'ROSES clone) and Pepsi Tate (bass).

Basically the whole sound of TYGER TAILZ is firmly based around that now famous L.A.glam sound. "Shoot To Kill" sees Jaimz cutting a Mickey Finn style voice over a solid beat. Brilliant stuff. These guys have come up with a winning formula which continues on "She's Too Hot" - the big drum sound, the tacky lyrics it's all here. Slightly different though is the final cut "Living Without You", which is quite hard to describe. The number has its roots more firmly in A.O.R. than anything else.

Overall the demo is particularly impressive especially the packaging - laminates sleeve and all - add to this a strong production job and you could be talking big time. Now I've got to see the TAILZ cut it live; it would knock me out to have a band worth going to see in London again because aside from WRATHCHILD, the adverts on TV are more interesting than going to your average club gig. Can't wait boys. TIGER TAILZ demo is available from: Robin Hill, Dinas, Powis, S.Glam., WALES.

KELV HELLRAZER

AVALANCHE DANGER

Here's "Mud In Your Eye"! Seriously, that's the name of the German outfit AVALANCHE DANGER's demo tape! Featuring seven tracks, from the rather noisy intro of "Inauguration" to the stomping strains of "Daylight Attack".

The current line-up boasts Andreas Grunewald (vocals); Stefan Reichenbecher (guitars), Stephan Ritter (bass) and Ulrich Reichbecher (drums). They sound pretty good with a sort of sound in the S.A.D.O. mould. "Love Feelings" highlights some interesting hooks and a crunchy guitar sound. "Etude No.1" is where Reichenbecher pretends to be Eddie Van Halen for a couple of minutes as he imitated VH's "Spanish Fly" for a while, before the band slip into fourth gear with "Carol". Yeah, it's a ballad but, surprise surprise, it's not at all bad because Grunewald, thankfully, doesn't go into any of those silly, nasal, voices that German vocalists are prone to do on ballads. And this ballad really ends on a high note, with some great sub-METAL CHURCH guitarwork! Great stuff! I like it. "Breaking The Hero" has traces of VAN HALEN at the beginning and pretty much all the way through it too - old Eddie must be a big influence on Herr Reichenbecher! There's even an "Eruption" on here in the form of the instrumental guitar work-out entitled "The Immortal". Oh well! AVALANCHE DANGER are certainly more interesting than some of the crap emanating from Germany lately. A good band. Contact: Stephan Ritter, Chamissostr. 4, 8759 Hosbach, WEST GERMANY.

DAVE REYNOLDS

SLAYER CONTINUED FROM PAGE 9

Well, I'm sure all METAL FORCES readers will agree with that statement, and I've no doubt that many of you will be hoping that SLAYER will always be there.

Regarding a European release for "Reign In Blood": I understand, that despite strong offers from top independants like Music For Nations and Noise, Def Jam have licensed the album to London/Polygram and it should be released in Europe any day now. Hopefully London will be capable of handling a product as controversial as SLAYER, and will get behind the band 100%.

When I spoke to Tom, SLAYER were due to be playing the Aardschok Festival on 26th October with METALLICA and ANTHRAX, then of course came the tragic death of Cliff Burton forcing METALLICA to pull out of the festival, and SLAYER were promoted to headliners with METAL CHURCH being added to the bill. However less than a week before the festival, and with the organizers having agreed a new appearance fee with the band to headline, SLAYER decided to pull out leaving the festival organizers little choice but to cancel the show and with a heavy loss in abortive advertising costs.

The blame for the late cancellation was put totally onto SLAYER by the organizers, who refused to invite the band to play on the re-arranged festival now scheduled for 8th February. Unfortunately Tom Araya refused to comment on the decision to pull-out and the allegations that they were to blame. Although Def Jam did say that: "After METALLICA pulled out, we never had any intention of sending SLAYER over to still play Aardschok. The agent was informed of this, but he obviously did not pass on the correct information to the organizers."

I must say that Def Jam's comments completely contradicts what they had told me ealier, soon after the METALLICA tragedy. They said then that "SLAYER still want to play the festival as a tribute to Cliff Burton".

It may seem crazy for a band of SLAYER's status, but believe it or not, they do not currently have a manager, and my advice to them would be to get one quick. SLAYER are now in the big time, and if they want to stay there then they desperatly need someone to take care of their business dealings to stop a repeat of embarassing situations like the Aardschok shambles.

So when can we expect to see SLAYER in Europe? Well unfortunately because of what happened with the Aardschok festival, a number of European promoters are having second thoughts about dealing with the band, but hopefully, if these problems can be overcome, then we should see SLAYER invading Europe early next year.

Anyone whose seen SLAYER live will know that it's an event to be seen to be believed, and with the excellent "Reign In Blood" - an album that's the most superior thrash product ever to hit vinyl both in terms of power and production quality - SLAYER deserve to be HUGE. I just hope there's someone who can point them in the right direction and not let all the talent go to waste. May SLAYER "REIGN IN BLOOD" for evermore!

MACHINERY OF FEAR

MIKE EXLEY Steps Into The Realm Of Fear And Explores The First Months In The Reign Of RAGE

When man took that first step into space the world could never have guessed where it might lead. People speculated but it was only in the minds of the chosen few that the real truth really dawned. It was just so in the minds of the people that now sit in front of me backstage at the Hannover leg of the "Hell Comes To Your Town" tour:- Jorg Michael and Peter "Peavey" Wagner had a dream, and now that dream is on its way to becoming reality. This duo plus guitarists Jochen Schroeder and Thomas Gruning took their first metal steps under the name AVENGER but found this early work unrewarding - now, however, sporting the name RAGE, there are very wide avenues opening up for the band. The first RAGE album "Reign Of Fear" has received wide acclaim from the press and the band are enjoying a new life in the spotlight. People are beginning to look at the talent locked up in this band as though they have never seen anything like it before. RAGE are a strange combination of thrash and melody which is sadly lacking in some of today's metal scene and this has attracted praise from areas previously only known to the band in myth. To find out the reaction we got together on the said night. Unfortunately RAGE were unable to take to the stage because of a very nasty cold wedging itself firmly in Pete's throat, but he managed a few words on the progress of the RAGE dream.

Peter: "RAGE was basically only a change of name for the band. We were getting confused with the English band AVENGER and we tried to make the band more individual. People heavily into the European metal scene got used to the change very quickly but we also picked up a lot of new fans as well. We didn't think AVENGER had had its fair share of attention but as RAGE we are beginning to see a lot of new people getting interested in us."

Did that help you find the deal with Noise? Jorge: "I think so, we were thinking about approaching Noise, so I telephoned them. They were very interested after the release of the "Prayer Of Steel" album which we released as AVENGER. At the time we had just released the EP "Depraved To Black" but they had not heard it so I sent them a copy and that lead to the deal."

Would you say that "Reign Of Fear" is a debut album for RAGE or a culmination of what AVENGER was trying to do? Peter: "No, not really. We're not a new band in that sense. We still remember the old AVENGER material. When we play live we still include tracks from those early releases - on this tour we've been including three tracks from the old material and the fans really like them. They make our set more varied because they're very heavy but slower. Basically the faster style of "Reign Of Fear" just came as a natural development."

Did Noise advise you on the contents of the album in any way? Jorg: "Not really. We wrote the songs and then we played them to Noise. Sure, they made some suggestions as to what songs were best for that time, they left us with two that were not on the album, but there was no dictating from Noise, they let us get on with it, so we brought in Ralf Hubert and went straight into the studio and made the album."

You mentioned the variety in the songs earlier - I especially liked the slower songs like "Chaste Flesh" but were you pleased with the album as a whole? Jorg: "Yes, I think so. We don't want to fall into a rut and play total death metal all the time because I think we can be more varied than that. We want to play very heavy metal, but I think the feeling of the riff is more important than the speed. The album is still wild even though it's not all fast."

I would agree there, but I had the feeling that the album was a little under produced in that songs like "Raw Energy" could have had more of the feel, say, a JUDAS PRIEST anthem - would you agree? Jorg: "It's a good question! We are certainly influenced by JUDAS PRIEST, but it's all a case of time and money I'm afraid. If we had had more time and money in the studio I guess we could have made it better. As it was we did our best with what we had and I hope in the future we will be able to improve much more."

Peter, your singing stands out as one of the bands most individual qualitites - do you think you're still maturing as a vocalist? Peter: "It's not easy playing bass as well but I think I could develop a bit more. One thing I do need to do though is to stay sane on tour. I made a mistake on this tour - we were out in town and I didn't have a jacket on. Next morning I couldn't talk, now I can't sing either. I just have to be more disciplined I suppose, because I have a greater range than most metal vocalists I think it's more of a psychological problem for me - I think I can't sing and sure enough it stops me from singing."

What bands influenced you in your writing and playing? Peter: "Well for a long time I was influenced by John Gallagher of RAVEN but I listen to a lot of the metal scene. Nowdays I like Geddy Lee and RUSH, JUDAS PRIEST, METALLICA. Once I was even influenced by VENOM(??)." Jorg: "I was influenced by John Bonham and Ian Paice but at the moment I like Tommy Aldridge, I think he is the best."

Tell us about the reaction to your type of music so far on this tour? "Well, so far it's been really good for us. KREATOR and DESTRUCTION have a very similar style and a very similar following and most people come to see them, but I think they get a nice surprise when they see our slightly unusual style. Berlin was not so good, I hear there was some trouble there, but in the other places the reaction has been fantastic."

So, what's next for you? I heard that new material was being planned for the New Year. Jorg: "There was the idea of us doing a maxi, but we have had second thoughts about that because that would put back the release of our next LP until September which is a bit late. So we're hoping to get an advance tape done quite soon to learn about the choice of songs for the LP then we should be ready to record by January. Hopefully we can come back out on tour as well. We really want to do our best over the next few months to make RAGE greater."

Although the RAGE was silent that night it was nice to see their varied collection of songs make their live attack on the Bochum crowd the following evening. Peter had battled with the cold all day and it finally let him loose - for that I must thank it for it was indeed a pleasure to hear "Reign Of Fear" in all its glory.

Shortly after the tour had finished, Thomas Gruning - who apparently had been unhappy for some time - left RAGE and has since been replaced by ex-WARLOCK guitarist Rudy Graf. So now the band seem to have their future plans well laid out and I wish them luck and look forward to hearing the new songs when they see the light of day. Long may the reign continue - god save the RAGE!

RAGE: L to R - Rudy Graf, Jochen Schroeder, Jorg Michael and Peter"Peavey" Wagner **Pic Fred Baumgart**

HACK 'N' SLASH!!

ABATTOIR Make Their Comeback Into The Metal Meat Market

DAVE REYNOLDS Reports

This is neat meat mate! Yeah, Los Angelino's ABATTOIR are back in the METAL FORCES spotlight with the release of their second album "Only Safe Place". An abattoir? C'mon! That's like saying Shades is a Jazz/Funk store!

Since the release of last year's "Vicious Attack" album the band have undergone yet another change in lead vocalist. Out goes Steve Gaines and in comes ex-HERETIC vocalist Mike Towers (note change of surname). And it was Mike who I spoke to for your edification. So what happened with Steve Gaines then, Mike? "Steve departed during October last year and I joined in November, joining Mel Sanchez (bass), Danny Anaya (drums), Mark Caro (guitar) and Danny Oliverio (guitar). Basically Steve was no longer into the band, he physically wasn't into it."

It was pretty funny that he was in a band such as ABATTOIR singing about death whilst his brother Tim is a member of STRYPER!

"Yeah, that could've been a nice gimmick eh?!"

What were the final sales figures for your Combat/Roadrunner released "Vicious Attack" debut? "It did really good. It was a really strong album but because the band lacked support it went nowhere, but it did break the band into the metal scene and showed what the band was all about. Of course this second album is much better, it's still ABATTOIR but the melodies have changed."

Yeah, I've noticed that. I've also noticed that you thankfully haven't sold out to total thrash. "Yeah, we haven't. Our songs are fast but we definately want to make music! You can be real good musically as well as being real good as a metal band and that is what ABATTOR is all about."

Will the deal you now have in Europe with Noise be far more beneficial to you than the previous liason with Roadrunner? "Yes, definitely. Noise is doing a lot for the band and also because we've got a chance to get over to Europe with them. I'm also excited because they're putting our album out on compact disc in Europe and CD's are selling like crazy over here and it should do well as an import." (The "Only Safe Place" LP is, by the way, being released in the U.S. through Combat).

What do you think of this big, thrash trend that's blown up? "I like it, I listen to a lot of that stuff. There's a couple of bands who really go too far with it though. I think it's happened because it originated from punk and a lot of the kids who've got into thrash have always been closet punks but didn't wanna cut their hair! It's hard to say how long it'll last though. Here in L.A. glam's the happening thing and POISON are by far the biggest band, but there's still a lot of thrash albums being sold. I work in a record store and there's a lot of kids coming in and buying SLAYER, EXODUS and SODOM albums. There's certianly a market for it, but I don't honestly think it will get major league."

I'd heard from your drummer, Danny Anaya, that ABATTOIR was getting pretty major league in Mexico, where you just toured! "Oh yeah! Mexico's great! It's really weird, we went to a record store in-store first of all and the people were going crazy! We felt really important. The show we played was great! We played to 3,000 people and it was really unbelievable. The roar from the crowd when we came on was intense, they were louder than us! Those people definitely want metal. We're planning on going down there again soon during a steady tour of the U.S. with HELSTAR from Texas."

What about Europe? "We wanna play there badly. We're gonna have to save all our money. With being signed to Noise in Germany we have more of a chance, especially once the album starts selling."

And I'm sure it'll do that, especially in Germany, but what's your old band, HERETIC, up to now? "They're doing pretty good, they're doing an EP for Metal Blade. (Which may or may not feature the brilliant "Metal Massacre Vol. 7" cut "Impulse" that Mike appeared on last year). Brian Korban is really the main songwriter and we always had different ideas so we never really saw eye to eye."

Still, now that Mike is the frontman with the mighty ABATTOIR he's got more of a vehicle to show off his undoubted talents as one listen to the brilliant "Only Safe Place" album (reviewed last issue) will prove. Let's hope that ABATTOIR can build on the success already achieved with the debut album and really start moving Earth with this one, so if you haven't heard the ABATTOIR attack yet then do so. Now!

METALLICA NEWS EXTRA

Just as METAL FORCES was going to press we received the confirmed tour dates for METALLICA's re-scheduled European tour (also see page 2). The dates are as follows: Copenhagen Falkoner Teatre - 8th January 1987, Holstebro Holstebrohalle - 9th, Gothenburg Liseberghall - 10th, Osnabrueck Hall Gartlage - 12th, Lyon La Bourse Du Travail - 14th, Bordeaux Grand Parc - 16th, Barcelona Sports Palace - 17th, Madrid Real Madrid Pabellon 18th, Nice Theatre De Berdure - 20th, Florence Teatra Tenda - 21st, Munich Deutsches Museum - 23rd, Stuttgard Boblingen Sporthalle - 24th, Essen Grughalle 25th, Hamburg Markthalle - 27th, Frankfurt Offenbach Stadthalle - 29th, Ludwigshafen FriederichEberthalle - 30th, Nuremberg Hemmerleinhalle 31st, Greifensee Migros Freizeit Und Sportzentrum Zurich - 1st February, Strasbourg Hall Tivoli -3rd, Clermont Ferrand Maison Des Sports 4th, Paris Le Zenith - 5th, Poperinge Maecke Blyde - 7th, Zwolle Aardschok Festival (With ANTHRAX and METAL CHURCH) - 8th.

Special Guests on all dates will be Seattles METAL CHURCH. No British METALLICA dates are anticipated.

DISPATCH

READERS LETTERS

I am writing about METAL FORCES 19 and all I can say is... Great. Absolutely Great! I was very pleased to hear that you are finally dropping all the weak glam rock bands and returning to the old format of covering speedcore and thrash.

Please continue in the direction you are going and keep eliminating articles about such wimps as LIZZY BORDEN, CANDLEMASS and CASTLE BLAK (Kings of Slut Rock!!?...give me a break!)

And in response to the recent letters in DISPATCH from the so-called "Hardcores"; the only reason you skins and punks dislike headbangers and thrashers is because we play with talent. You should take lessons from bands like KREATOR and CRYPTIC SLAUGHTER who can mix heaviness and all-out thrash with technical riffs and power arrangements. The reason bands like AGNOSTIC FRONT changed their style to speedthrash is because they finally came to the realization of how to play real hardcore.

Anyway, keep up the good work and keep the thrash reviews coming.

MILAN SIKELA
SAN FRANCISCO CA, USA

I'm writing to make a simple point, who cares about labels? Whether you're into hardcore or thrash, let's face it, we are all treated like the plague.

I feel groups and fans should stop this slag war and turn our attention to the real faggots of the world, that being people who are so trend influenced that it is sick.

Also try leaving out stuff like CASTLE BLAK, etc and get some articles on great groups like VOI VOD, DESTRUCTION, CRYPTIC SLAUGHTER, CRUMBSUCKERS, MACE and C.O.C.

And lastly in the words of the immortal VOI VOD tell Dave Reynolds to FUCK OFF AND DIE. How anyone could like the new POSSESSED album and not like the new SLAYER album is beyond me. Your treatment of CELTIC FROST is getting a little old. Dave shouldn't make fun of Martin Ain, Martin has a lot more class than Dave will ever have.

Dean Nervik
Orchard, W.A., USA.

I've been following your metallic antics for about 2.5 years now, and I must admit I've loved every bit of it! Your humerous journalistic style compliments the wishing well of endless metal news that you seem to have. However, I must take one stand. The current metal vogue has become much too negative and depressing lately. I suggest you start a column in your monthly magazine called "Positive Metal Forces!", and feature bands with good things to day. Constructive not destructive and pointless.

Feature bands such as LEATHERWOLF, WARRIOR, STRYPER, QUEENSRYCHE, HIRAX and WATCHTOWER.

I think this could be a great service to the metal community and could start some new fresh bangin' trends into genre that still rules, but is seriously plagued at the moment by mounds of ugliness. Whatever you do, keep on bangin' and never let up. METAL FORCES Forever!

George Arthur
Orange County, C.A., USA

Greetings from Canada! Just thought I'd drop a line to the Bible of the underground metal scene. First, a few points about the new look; it's excellent with only one flaw (although some may disagree). I much prefer the METAL ON VINYL section the way it was with ratings out of 10 stars. The reviews are not as thorough anymore, only short paragraphs. Well, most of 'em anyway. Still, that's a minor flaw.

The NEWS section is a lot better and colour pix are a welcome sight! Concerning DEMOLITION, why review "bands" that are just plain jokes? For example: MAYHEM (Norway) in No. 19. Useless review - it was longer than some of your album reviews! Fill that space with something decent. FROM THE FRONTLINE section is an excellent additon with great live photos. And please don't ever abolish the PENBANGERS page.

I was really glad to see articles on hardcore bands like AGNOSTIC FRONT and the great SUICIDAL TENDENCIES. While I'm on the subject of hardcore, here's a note to L.Frey (MF18), S. Gebedy, Harold & Joe (MF19). Let's stop all this bitching about who's hardcore, who's not, who's both etc. "Crossover" is here, it's now! Let's listen to it for what it is. Who cares if someone is thrashing when they should be slamming! Think about it - does it really matter? Anyway, let's see more hardcore bands in future issues since they are starting to be favourites of the metallers. Also, inclusion of the fantastic NUCLEAR ASSAULT was great!

Finally, I want to wish METAL FORCES all the success in the world for being the only metal mag that matters!

Patrick Moreau
Valleyfield, Quebec, CANADA

In response to L.Frey's letter in METAL FORCES 18, I believe that this skinhead, although not quite a rocket scientist, does evidently know what the hardcore scene is about.

I am very deeply annoyed to hear all types of illiterate morons who have heard only mere speed metal bands like S.O.D. or A.F., after they sold out and went metal, and these people think that they are "Hardcore Handbooks".

I myself am a punk/metalhead and have long hair, and go to CBGB's regularly. If there are spastic metalheads there that cannot dance, I love, just as much as a skin, to rip their hair out of its follicles. I wish also that morons who took hardcore 101 and punk 102 would open their ears and listen to "Dealing With It" from D.R.I a few hundred more times to get an idea of HOW hardcore, not metal, the album is.

Oh! One last thing - anyone who is a real punk or skin usually doesn't idolize A.F. or the CRO-MAGS - you'll know the original punks or skins when you hear groups like PUBLIC DISTURBANCE, POP-O-PIES, 4 SKINS, DAMNED, IGGY POP, FLIPPER or STIMULATORS. Let's face it, if the posers of today "skin and punk posers alike", haven't heard these groups, they should listen to the roots of punk and core, not the grapevine!!!

Mike Scrivani
Sea Girt, N.J., USA

I must congratulate you on the amount of Hardcore Metal Thrash Crossover you're featuring, especially in the last issue, which could easily stand up as a manifesto for a total crossover.

There's a point I'd like to bring to your notice. The majority, if not all, of various bands, namely:- AGNOSTIC FRONT, METALLICA, CRUMBSUCKERS, The great S.O.D., ANTHRAX, SUICIDAL TENDENCIES, NUCLEAR ASSAULT etc., etc., have all been influenced, if not admired and look-up to the likes of GBH, DISCHARGE (who've sacked Calvin and are playing old songs again), BROKEN BONES, ENGLISH DOGS; Yep me 'ole fruit, all these bands have been spawned on our own turf and have been void of any coverage in METAL FORCES (except ENGLISH DOGS). So I hope I've made you see that our own bands need featuring too as they've been largely responsible for the Stateside mass playing the way they do.

Julian
Welham Green, Herts.

I am writing because there is something bothering me; this is the term Poser! Why must metal fans be divided? It's bad enough that there isn't that many of us.

I like many forms of metal from Hardcore to Glam and feel it isn't fair that people call bands like RATT and DOKKEN posers because they're the same as WHIPLASH and SLAYER - they're metal bands and, I feel, far more talented musically. Come on let's unite; enough of this poser shit. Just because a person bathes regularly and listents to Glam doesn't mean he's not a metal fan - we're all the same.

Joe Nardi
Port Chester, N.Y., USA

I got my first issue of METAL FORCES and would aspire to say that it kicks ass. The new metal bands will be the future's masters of mayhem. Your writing is great and I think you should distribute a shit load of more copies in the L.A. area 'cause this is what we want and need down here. I mean, no mags that I was reading before provide the info on bands that you do.

Issue 19 was well put together but I do have some bones to pick. As Yvonne Garrett states "Glam rock is fun". Glam rock was around before any of these neo-natzi satanic fags and although I realize everyone should be able to do what they like (one of Metal's basic teachings) I'd just like to say that people who "pretend" to be Satan worshippers don't know what the fuck they're messing with. I live by speed metal like RAVEN, METALLICA etc., but I always try to be diverse and listen to STRYPER, CRUE, RATT and all that. Just give it a break, you don't have to worship Satan to be a real man.

Next I'd like to say that your reviewers in "Metal On Vinyl" are the only ones in the whole world that I totally agree with.

As "Porky Finch" states, your fan support is much appreciated. Thanks for bein'/stayin' the way you are. Long Live Cliff Burton.

"Wacko Jr" Williams
Pasadena, C.A., USA.

If you have got something to say about METAL FORCES or heavy metal in general, then drop us a line at: "Dispatch", Metal Forces, 17 Livingstone Link, Chells, Stevenage, Herts, SG2 OEP, ENGLAND.

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ROUGH RECRUITING

DAVE REYNOLDS Gets Press Ganged Into The ROUGH CUTT Fan Club

Pic Neil Zlozower

As those old men in boys clothes, STATUS QUO, would say "You're In The Army Now"! There's no doubt about it, as a reader of METAL FORCES you've swiftly become a recruit in support of the metallic assault. Meanwhile I've joined the ROUGH CUTT brigade after a late afternoon meeting with band members Chris Hagar (guitar), Amir Derakh (guitar) and David Alford (drums) and a few WEA paid for beers, obviously intended to make me sign away in support of the San Diego quintet (completed, of course, by Paul Shortino on vocals and Matt Thorr on bass).

So you've got me on your side boys, where shall we begin? Ah yes! Late summer saw the release of ROUGH CUTT's second album "Wants You". And what an excellent record it is, piledriving '85's debut, self-titled, album into the ground. This is the record they should've made at the start, and one bound to break the Ronnie James Dio approved outfit wide open. It's certainly a great deal heavier than "Rough Cutt".

Chris Hagar: "You think so? It's funny because we've had people come up and tell us that it's the exact opposite, that the first album was heavier. The first track, "Rock The USA", is definately heavier!" Did you deliberately go for a heavier approach? "Actually we went for changing our groove, getting a little bit more up-tempo, yeah. We weren't trying to be heavier but more rawer, less produced!"

So how are you doin' rockin' the USA? "Good, real good. We did 128 dates last year and no matter who we play with we seem to win over their audience. We've toured with people like KROKUS, ACCEPT, DIO.. we've played with a lotta people.. OZZY, MICHAEL SCHENKER...."

Now the last time ROUGH CUTT were in the UK was for one date at the Marquee, shortly before they signed to Warner Brothers. Why has it taken so long to make it back? (In this case for a few warm-up dates in Nottingham and Folkestone with SAXON and the Reading Festival). David Alford: "Because we've been doing a lot of touring back home and in Canada and, of course, making records and going to Japan too."

The Marquee gig was one helluva show, looking back. Almost everyone into obscure American metal was there and I well remember Dave Constable and I talking to Paul Shortino, David and manager Wendy Dio in the legendary Ship, just down the block from the Marquee. The band were already in their stage clothes having a few beers before we all marched into the club, the band got on stage and rocked the fuckin' house down! Yeah, an incredible evening!

This summer ROUGH CUTT were the only American band with balls enough to come over, braving terrorist attacks (ha!) and play some shows, the rest of the major label bands staying home in the States. Would CUTT like to have done Donnington? David: "We did wanna do Donnington and we almost did too, it was real close. They book Donnington almost a year in advance and we were unlucky not to get on there."

What do ROUGH CUTT have to offer? Chris: "A good time, a real good time - on-stage and off!" A lecherous grin breaks out on his face as he obviously remembers the good times off stage with various females. David: "We get more girls to our shows than MOTLEY CRUE."

Where are you the most popular then?! David and Chris in unison: "San Diego!" David: "... and Lansing Michigan!" Chris: "I can remember a few great shows we've played such as at the Spectrum in Philadelphia, Nassau Coliseum (Long Island). And there was a great show in Florida we did at the Hollywood Sportatorium too."

So in your travels round the States do you see any reasons to believe that Heavy Metal is dying? Chris: "Whoever is responsible for radio and everything tries to put it down and keep it down, but you can't keep something like Metal down. It's just as strong as it's ever been." David: "Metal won't die because everytime you tell a kid you can't do or have something it makes 'em wanna do it or have it even more. If people try and stamp it out it'll just go underground. It's a fact that heavy rock and heavy metal has the biggest attendence records in terms of concert tickets in the US. Metal will never die! What do you think Amir?"

Amir, until now quietly reading a copy of MF18 is brought into the converstation by Chris (who throws the magazine onto the sofa!) answers: "No, I don't think it'll die. Too many people are into it because of the power and the rhythm behind it that you can't get anywhere else."

Do you think that bands are still only broken via radio airplay, something metal bands haven't been getting recently? "I don't think that's totally true. I think that if you're really good enough then you'll break out." David: "We survived last year without the radio!" Chris: "It's funny that, because MTV haven't been showing any rock bands, their ratings have gone down as a result. If you can break the airwaves it's gonna guarantee you album sales so I guess it does take longer to break without radio or TV. The best medium for reaching people is by the way of magazines, which is something I've learned, especially in Europe where there's less air-play for metal than there is in the States."

But right now ROUGH CUTT are back in the States and touring to promote "Wants You". When can Europe expect 'em back? Amir: "There's a lot happening but we can expect to come back within a year to do things from headlining our own shows to festivals and stuff." Chris: "I expect we'll try and get on next year's Monsters Of Rock and we also would like to do our next album over here."

What made you go for the legendary Jack Douglas (AEROSMITH, STARZ, 1994 etc) as a producer this time? Chris: "We sent tapes out to many producers and Jack was one of the first guys to call us back and be real positive about doing the records and we were impressed with his enthusiasm. We knew it was gonna work as soon as we met him."

And work it did. I was into the album from the first time I heard it, unlike ROUGH CUTT's rather patchy debut and, honestly, I feel it'll do the business for them. I'm with them all the way on this one. ROUGH CUTT have got me, but they WANT YOU too!

ORAL DEATH!

EVO Launches A Verbal Comeback – MIKE EXLEY Gets Some Serious Ear Bashing

We see some perculiar characters as we rove through the bands who make up our present day heavy metal scene, don't we? Any of you who have met up with or seen WARFARE live will probably think I'm going to have an impossible task on my hands interviewing Evo, drummer and vocalist with a band not known for their subtlety when it comes to confronting the press – remember his apt finger position in Kerrplunk!? To you he's an absolute lunatic that doesn't care a monkey's about much and thrashes his heart through his drum skins before sinking into physical epilepsy on the tom-toms. How surprising it was therefore to find someone with a lot to say, all in a humerous quiet Geordie accent, that was pulled into my ear piece via the magic of modern technology. So Evo and I ventured into the WARFARE camp, seen by some journalists as about as safe as crossing the Berlin Wall.

It's been a long while since we heard from you – what's been happening to the band? "Well, after the release of "Metal Anarchy" and "Total Death" I wanted to wait a while before releasing anything further. Although we've only been together since 1984 I still felt that we had put out too much all at once through Neat, so I decided to sit back and take more time for writing this time. Also we had a change with Falken leaving. He fell in love, which is okay I suppose; but it began to get in the way of the band, and then he started listening to stuff like JAPAN and wanting to play really clean music. I'm afraid all this was a bit too much so we said, "Out on your arse and goodbye.""

Have you managed to find a replacement yet? "We have – I'd like to thank all those people who wrote to us actually – I advertised it and in a couple of days the response was overwhelming. The new bass player's called Zlaughter – he's great! He plays like Lemmy, only much faster and with a killer distortion – in fact you could say he's better than Lemmy, he's certainly dirtier!"

What are your thoughts on "Metal Anarchy" – were you pleased with it? "To be honest with you I think I've over played that album now and I'm starting to dislike it because I can see all the things that were wrong with it. I really like some of it but there were some pretty poor tracks on it as well; some were really only space fillers, know what I mean? Also it was too clean – I'm afraid Lemmy didn't really do all that I wanted with the material we gave him – because of that it lost some of its energy."

You've worked with a lot of people over the years – why Lemmy? "Well, I've always been a big MOTORHEAD fan and I thought he could give us a really dirty sound. I agree it was quite loud but it certainly wasn't enough for us. I wasn't dirty enough and it wasn't loud enough either – in fact I haven't been able to get the sound as loud as I want it yet, not even on the new album "Mayhem, Fuckin' Mayhem!""

Ah yes! The new album. I see you've worked with yet another guest celebrity this time (Cronos co-produced and playes on the album) – how did that come about?

"You like Cronos? You'll love this then! He and I are great friends – we drink a lot together! I asked him if he would fill in for a time when Falken left and basically we just got wild together one night and he said yes. His involvement was more planned than it sounds actually. I had to have someone who knew what WARFARE was about. He was great; he came in the studio, did it and still made last orders. He went completely mad and I remember demolishing a hotel with him somewhere. Me and Gunner had done all the writing previously and we just gave it to him and he just picked up his bass and did it – great!"

Well I knew that Cronos was a nutter! I noticed too that Gunner matured a lot on "Metal Anarchy" as a guitarist rather than just tearing up the strings – has this continued? "Yes. You know, that guy had never been in a band before I met him, he'd never ever done a gig, he just used to sit in his room and fiddle about on his guitar; now I think he's really matured. I love a dirty guitar sound, especially on the lead with a loud growling bass backing and I think you'll hear that on the new album. Although WARFARE is mostly my show I've put the drums a bit further back in the mix on "Mayhem, Fuckin' Mayhem" so as to let that dirty guitar sound get out! We're definately heavy metal now. I still like punk, in fact, I'd still admit to being one, but the music still has a lot in common with the underground, I mean, like us, it's never going to be commercial or anything is it? I don't really like to classify us nowadays because we'll go out to do what we want what ever anybody says. WARFARE is loud isn't it? Right then WARFARE can be WARFARE metal!"

I think that sounds appropriate enough! In the past however you've been criticised for being, dare I say, a joke band who have little talent and basically take the mick – what would you say in your defence? "Press – I hate them! Sorry, not all of them, but I do hate the biased ones who don't listen to you or just say you're a joke for the sake of it. Okay, so not everybody likes us – what do I care? I play for the fans not the press!" (The sleeping dragon awakes – I knew this would get him going – Evo fights back!)

"All that joke stuff is shit. Those journalists are just hypocritical; I mean, do they play? Do they write songs? Of course they don't. I don't force people to listen to us – if they want to listen to it it's up to them. I think some of them, Ke**ang for example, really just get in a mood about us and then that's it, you get slagged off! We'd got good reviews until "Metal Anarchy" came out. Mark Putterford – who's he anyway? How can anybody who likes KATE BUSH review something like "Metal Anarchy". I hate him and you can print that, I wouldn't even shit on his top lip! I mean I don't con anyone – everything that I do on record I do live – people like him should never listen to us anyway."

Phew, my ears are quite battered – Evo certainly gets warmed up when you mention press who don't like the band. Okay let's get back to the new album – is it still very much old WARFARE? "Yes, the new album is still very much WARFARE. It's heavier than "Metal Anarchy" but I think it has a lot more class and a better sound. I doubt if it will change any biased ideas though, although should they listen to the album tracks like "Ebony Dreams" then it might surprise some – I think that's got a lot of class. I'll admit, we do have one joke track if you want to call it that. This is our version of "You Really Got Me". However, even that has class because Gunner took Eddie Van Hire's solo note for note and just speeded it up with no trouble at all, so I guess if

the press call us untalented they'll also have to include Eddie in the list as untalented."

Good point! Next, to live matters - I heard Cronos helped you out live as well, is that true? "No actually, that was a Ke**ang misprint (what another one!). He said he would fill in if we were stuck, but I was pretty confident in finding someone else. I'd like to thank him for the offer though."

Okay then, when can we expect to see you out on the road in England and Europe again - I seem to remember some pretty carnal shows in the past? "Well, we're ready to go! We've never done too many gigs in the past but we hope to be fitting some in soon. You remember those foreign gigs taking place? We played in the States and in Holland and Germany. Did you know we were banned after the two in Holland and Germany, they were really wild! Also we're presently having problems with a club in Newcastle, The Riverside Club! I think they want to take us to court; it sounds bad doesn't it. You should have seen it; I thought we weren't going to get paid so I smashed up my equipment and told the fans to destroy the place. I guess I just went wild without realising that they would do it. They killed the place - you might not see us for some time!"

Tell us about this truck thing outside Hammersmith at METALLICA's show in September? "Yes, that was really wild - I wish we could have stopped right outside the place and taken on the security because the kids would have killed them. The lorry had a mobile generator and we just wanted to make a protest. METALLICA's manager offered us the third spot on that bill but he wanted ten grand. He wasn't willing to help us, he just wanted to cash in on us and I don't need that."

The result of this lorry gig(?) was a chase through the back streets of Hammersmith with the lorry taking toll of several cars and Evo throwing his mic stand at one nice car in particular, which just happened to belong to the manager of the Odeon - Ooops! After what was described as a scene from the Sweeney, security and police arrested our three heroes and detained them for threatening behaviour and other less serious offences. Evo however came out worse - he faced the magistrates court on October 13th for criminal damage but still the guy has no regrets. That should assure you that WARFARE are totally mental.

A final word from Evo:"The fans are the most important people to us, so I'd like to thank them all for their support so far and tell them to keep the faith because we'll never let you down. Buy the new album you'll love it!"

There is a sincere man talking I can assure you. The new album should be available soon and Evo assures me it's as mental as anything they've ever put together and that it will be well worth the wait! The hills are alive with the sound of WARFARE again.

You can contact the band at: WARFARE c/o Mayhem Management, 51 Byerley Road, Shildon, Co. Durham, DL4 1JH, ENGLAND.

FANZINES

Anyone who wishes to publicize their HM magazine/fanzine in METAL FORCES should send a sample copy along with details of obtaining the publication (please keep it short!) to: METAL FORCES, 17 Livingstone Link, Chells, Stevenage, Herts., SG2 OEP, ENGLAND.

IMPORTANT: We cannot publicize magazines without first seeing a sample copy. This avoids printing letters from people with imaginary fanzines who are hoping to cash in on albums, demo tapes, and other such freebies. So be warned!!!

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Professional Italian rock'n'roll magazine (20,000 copies sold in Italy) has 2 hardcore/thrash metal pages. Every issue features 2 or 1 demo-review about only professional demo-tapes (like FLOTSAM AND JETSAM or SACRED BLADE's quality). Every month **ROCKERILLA** comes out, so every month it could be that you'll be in it! Write to: Makxx, M.C., V.Volturno 80/P1, 20047 Brugherio (MI), ITALY. (Obviously you'll get a copy of the issue featuring you!).

GRINDING OVER fanzine (22 pages A4) - Alternative/Hardcore/Speed metal zine. Issue No. 6 still available with DOA, Toxic Reasons and local news. Issue No. 7 soon available much improved, should have Wehrmacht, Protest, Crud, Hellwitch, Lethal Aggression, Bloodbath, Final Conflict plus others. Special all interview issue! Local news and reviews also. Send $1.50 (U.S. + Canada) $2.50 (foreign) for No.6. And $1.75 (U.S. + Canada) $2.75 (foreign) for No. 7. Send all orders to: GRINDING OVER Fanzine, 204 W.Miller, Bloomington, IL, 61701, USA. Also write for info on the band "THE OUTBREAKS".

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FASHION KILLERS

KELV HELLRAZER Speaks To The Wild Brothers Of WHITE SISTER And Lives To Tell The Tale

Okay, so the greatest album on the face of the Earth may still not be out by the time you read this interview, but if it is, I'm sure you'll agree that it is the best product in rock since the first WHITE SISTER album. About two years ago or thereabouts I got hold of guitarist Rick Chaddock and things looked really rosy for the boys future, but that fell through shortly following the interview (Kelv "kiss-of-death" Hellrazer strikes again! - Ed.). Garri Brandon has since left, which is a major loss in my eyes, and the band were cruelly dropped by their label EMI America, which I guess is not such a bad loss after all is said and done. But the good news is that WHITE SISTER are still truly alive and well with its rejuvinated line-up of Dennis Churchill-Dries (bass and lead vox), Rick Chaddock (guitars), Richard "Iced Tea King" Wright (drums) and new boy Dave Vincent (keyboards).

With a new slab of red-hot vinyl about to burn between your ears I finally got to meet the boys at L.A.'s Rainbow Bar + Grill.

First off, "King-Kosher" himself, Mitchell Lieb, the groups manager and sometime Guru, introduced me to the guys, a fiercesome bunch if ever I saw one! Opportunists for a brawl with king-sized chips on their shoulders (though who can blame them) they appeared in playful mood and ready to rap. To begin, I asked Dennis what had happened with EMI America?

Dennis: "The dropped us like a box of hot rocks. It's a really long story but I'll attempt to summarize it for you: What happened was that our record was scheduled to come out in April '84 but wasn't released until September. There was a clause in our contract where every six months they consider our next option or release us for their grasp. But with our sales figures low after the initial delay, we had to try to justify six months revenue in just a matter of weeks. So they had to revue our overall position financially and the guys in the budgeting department advised the powers that be to let us go. This was definitely a difficult position for us to be in."

How come WHITE SISTER have got such a bad name in L.A.? Richard: "The problem we have with the other people in town is basically plain rivalry; it's all competition, so nobody is real good friends. I guess it's a little different once you reach the top as then you're only competing with yourself. In LA, every band is competing with the next whether they choose to believe it or not. When they say they like another band, what they really mean is that they're no threat to them. We're a major threat to a lot of bands in the L.A. area, believe me. When we go out and play, we're out opening for other local acts, but we're finding it hard to get bands to open for as they're all scared of us upstaging them."

Dennis: "As for these rumours going around that we've split; I guess a lot of local outfits would like that so we could then play for them, you see."

"Fashion By Passion", the albums title cut is in a more contemporary vein - will this be a consciencious move in future? Richard: "No, it was something that felt right at the time and we were experimenting with that type of sound for a contrast. There was enough rock and roll on the rest of the record and we wanted to attempt something newer and more keyboard oriented. Who knows the direction that we'll use next time, probably something more akin to our debut album. There's been such a dance craze out here so we tried to produce something that you could dance to, but what was still rock and roll. Everybody goes through changing periods and if you don't change you simply don't progress.

"We didn't do the whole album in the vein of "Fashion" as this would have been too predicatble. Likewise, if we'd copied our first album people would have said that this was stale. We're just flexing our muscles and branching out - if it works it works and if it doesn't it doesn't. It's still the same band."

Why has it taken so long for your new album to surface? Rick: "Basically, it was Mitch's fault, I was at him for months to get it out."

Mitch: "It took about six months to record and was partly financed by the band through a production deal with the recording studio, Fidelity. We originally went in and recorded "Save Me Tonight", "Dancing On Midnight", "Until It Hurts" and "April" and that was the first tape that we sent you. Originally, we were gonna use those four songs to shop a deal and hadn't intended to make that our record. Afterwards, we realized that the American market was a little soft, so we went and started work on finishing

the album. Now, while we were working on those six new tune, that's when I contacted Paul Birch, Head of FM Revolver Records, and found out how well the first record had done, then we made the new deal with him, so it took about six months to complete. Then, after the record was completed it sat around for two months because we had to finish off some paperwork with the production company that had the record. We kinda got ourselves into a blackmail/rock and roll scandal and just had to take care of some things before we could deliver it."

Who was the keyboard player on the album? Dennis: "Most of the keyboard parts were played by Joel Goldsmith there is a famous film scorer out here called Gerry and Joel is his son. The guy who played on the demo's was Gary Moseley, and there's always this confusion about this guy from ROCKWAY called Byron Scott. In fact, he only played with the band for a couple of weeks and was never officially in the band. Eventually, we got Dave Vincent in the band, but it was a hard struggle and we searched high and low before getting him, and auditoned about forty keyboard players before settling for Dave who came down from San Francisco."

So what happened with Donny Goushwan from JOSHUA? Richard: "Donny went out and started doing the Top Forty circuit to earn some extra bucks and didn't want to stick it out like we did."

Was the keyboard player from MAGIC ever in your band? Richard: "No, he had bad breath,Ha! Ha! No, he thought that he was a lead-singer but happened to carry a keyboard. He was a little overbearing for us. Him and Garri Brandon should start up a band called 'KYB'!."

Why did Garri leave the band? Mitch: "The way that it happened was that I had a feeling after listening to all the tapes and reading all of the reviews of the the first album, that Dennis Churchill had the dominant voice and that Garri Brandon's songs weren't getting the reaction. So when we sat down to discuss the next record, I made the suggestion that Dennis should step forward and do a lot more of the singing, but Garri wanted to be the front-man which at one point I guess he was."

Dennis: "He even suggested at one point that we get in a new keyboard player so as he could be our frontman, but I felt personally that if we'd done this and put Garri out front it would have made us look just like JOURNEY as he resembled Steve Perry quite a lot. Garri still had some involvement with the new album from a songwriting angle, he was included in "Save Me Tonight", "Until It Hurts" and "April"."

Why wasn't "Fashion By Passion" released as a single? Mitch: "Well the sales team at Revolver released a promo to stump the radio stations and it didn't get the reaction that we'd wanted, but see we're trying to do two things here; we're trying to give the fans who brought the first recording something to sink their teeth into and secondly we're attempting to crossover from being just a mainstream HM band which is why we're glad that the records been released on FM Records as opposed to Heavy Metal. Heavy Metal is great and the band owes all of the fans a big thank you, but now we are trying to reach a new and differing audience, possibley an older audience too. But, we still want the old Heavy Metal fans to dig us."

How come "Save Me Tonight" got such a short plug in the movie 'Fright Night'? Mitch: "Well, if you knew how that song was put about and played; the film was more of a favour than a spot, but this plug generated more than $10,000 for us. They wanted something really soft for that particular scene so as it wouldn't interfere with the dialogue and in the end it was mixed way too low."

So tell me about the songs on the new record. What part do they play in the WHITE SISTER history? Rick: "Every song on the album is new except "Save Me Tonight" which was actually written in 1981 and "Trouble Shooter" which was written in 1982 by Punky Meadows and Ferdi Fredrikson. Greg Giuffria wanted to produce the second record but didn't have time because of his own commitments. However, he is going to do our next album hopefully."

So what's next for WHITE SISTER then? Dennis: "Well, we've just finished a song for a film that's coming out called "Thrashin'" and it's called "Touch The Sky" and we've also done a song for a film which was originally titled "April, You're No Fool", but is now going to be called "Killer Party". Then, we're also going into the studio to record a live favourite called "From The Fire". Basically, following on from this, we'll be doing some more dates in and around LA before hopefully setting our sights on Europe and before we go we would like to thank all our fans in England and Europe for being so patient. I hope by the time that they read this they will have and album and realize that it was well worth the wait."

Finally, I recently received a tape of the two tracks quoted above and they are nothing short of excellent. If these are any indication of things to come then it looks like it'll be yet another killer from the boys.

So, as soon as "Fashion By Passion" hits your stores go out and grab it and make this band bigger than BON JOVI, MAGNUM, KROKUS and CHEAP TRICK who have all had success easy, yet have only half of their talent.

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European tour'86
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STRYPER LIGHT!

ROBERT SWEET And Co. Are Still Fighting Against Evil. DAVE REYNOLDS Needs No Convincing That Hell Is a Bad Place To Be

Pic Jacki Sallow

Pic Pat Prince

ROBERT SWEET

Pic Pat Prince

OZ FOX

I don't know how many of you are aware of this but METAL FORCES was the first publication to run an interview with STRYPER in Europe. That was way back in MF6. Since then STRYPER have, unsurprisingley, shot into the near Big-Time, and are a band on the verge of becoming one of metal's major league acts. But whilst the L.A.Christian's have attracted masses of fans they've also got up a great many people's noses too, none more so than the rather strange guy from Melody Maker who, apart from asking such searching musical questions to STRYPER drummer Robert Sweet as "Do you masturbate?", decided that the band should rot in Hell! But then interviewing an American Christian metal musician must've been pretty boring compared to having Chaka Khan break down in front of you, wouldn't you say so darlings?!

Anyway, Robert Sweet was over here recently on a pretty hectic European promotional visit to whip up interest in the Yellow'n'Black Attack's brand new album, "To Hell With The Devil". Now when I received an advance tape of this meisterwerk and played it for the first time, I was, to say the least, a little disappointed that it didn't display as much of a kick-ass direction as the higly successful '85 release, "Soldiers Under Command", had. The more I listened to the album the more I could appreciate it but, well, where have the balls gone? What happened Robert?!: "I feel "Soldiers..." was a good record but the new album is much better, because it's better produced - we were able to go digital on this record and spend more time on it and I also look at it as being a more universal record."

"To be quite honest with you, when we took it to the record company they thought it was harder than they thought it was gonna be! I'm really happy with the back-up vocals and songs like the title tracks are really heavy and things like "More Than A Man" are totally outspoken about Christ but are still real driving, so I think there's a lot of variety on the record. I really like "Soldiers.." but we weren't able to spend as much time or money on it as we would've liked. This album "To Hell With The Devil" will be appealing to those who bought "Soldiers" but it will also reach out to a wider audience."

Aren't you bothered by the fact that STRYPER will be accused of "wimping out"? "No, I seriously doubt we will. I would say 95% of the people who have heard the advance tape of the album have said it's a good job. I don't think we're mellowing out any, I think we're pretty much expanding our sound."

But then again, the people who really count, those that BUY the record and aren't in a position to hear advance tapes will probably be expecting the same kind of metal approach that they heard on "Soldiers". I mean, anybody who knows me will tell you that I've loved this band from the beginning but I was pretty disappointed with "To Hell With The Devil". There ARE some GREAT songs on it ("Sing Along Song", the title track, "Calling On You", "The Way", or the brilliant "Rocking The World") but it still doesn't come up the the METAL standards set by "Soldiers Under Command". Therefore, although it'll sell by the million, STRYPER's metal loving fans will accuse them of wimping out and probably (hopefully) discover BARREN CROSS to satisfy their heavy cravings. The best thing about "To Hell With The Devil" is that it will, most definately, open up markets from STRYPER hitherto cloesd.

Anyway, during the summer it was reported that bassist Tim Gaines had left the band and had been replaced by LEATHERWOLF's 'Born Again' bass man Matt Hurith. But prior to meeting Robert our man with his phone book on the pulse of Hollywood, Kelv Hellrazer, told me that Tim was back in stock. Robert confirmed this to be true: "Yes, Tim's back in the band, he left for four months but we never played anywhere, we just rehearsed with Matt, but we kept in touch and we (that's Robert, vocalist/guitarist Michael Sweet and lead guitarist Oz Fox) just all kinda decided through a phone conversation that he should come back because we missed him being in the band and he missed being in the band too."

But did Matt play on the album? Robert is left stumped for a second:- "Uh, you'll see Timmy's face on the album"... Another pause. "Uh, to be absolutely truthful neither Matt or Tim play on the album, you'll see Tim on the album cover, but in the time when he wasn't in the band that's when we recorded the album."

So who does play bass? I'm not gonna open my big mouth because I don't know, but it really doesn't matter anyway because there are much bigger bands than STRYPER who have used 'outside' musicians to finish something when all in the band is not 100% right. Right? In STRYPER's case they could've re-done the bass work with Tim but record company deadlines beckoned. At least Tim is back with the band now and will be seen on tour yet again.

"There are rumours in Los Angeles that we threw Tim out of the band because he got busted for drunk driving. There are also rumours that I got busted for being in possession of cocaine. It happens all the time, all of them are untrue". But do you think that because STRYPER are the kind of band that they are, that there are

people constantly trying to discredit the band? "Sometimes I do, I don't think everybody is doing it, it's a small number. We get letters and phone calls from people who hate us and are cursing at us saying that they're gonna do everything they can to come against what we're doing. I think a lot of people like to test us. That happens to me quite often in interviews when certain people really do try to make me get mad, to see if I'm gonna punch 'em out and 'blow my image'" (laughs)

Have you noticed people try to watch what they say in front of you though, such as taking the Lord's name in vein or such like? "Sure! It's amazing. There are certain times when I walk into a place and all of a sudden the beer bottles will be hidden, all the cigarettes get put out and everybody stops swearing! And I just say "Hey everybody, you can be yourselves. You don't have to put up a special front for me, but maybe it's kinda good in a way that I'm making those people feel like that but they should only stop doing it only if they want to change and to feel good about it like I do."

"There are plenty of people, especially fans, who say things in front of me and then apologize and say they forgot who I was..."

But isn't that treating you like as if you were Jesus Christ? "Yeah, it's kinda weird. Some kids do think of us like that but I just tell them 'Look, we're just people. We're no better than anybody else except that we're very open about God and Christianity'. We mean it. Those kids who do treat us like God we encourage them to look to the Lord and not to us."

How long can you continue to sing about Christ in your songs? Not every Christian band I've heard constantly writes like that. "I think forever. For twenty years now bands have just been singing about sex and drugs and it just keeps going. It's more of a thing than saying 'OK, we're gonna write about Jesus in every song' but when you have a truth and a principle which is the underlying statement of all your songs really you have as much leeway, if not more than people who write about sex and drugs. Not only does it feel good to do this and know that it's right but it's nice to know that we're not copying anybody which a lot of these (secular) bands are doing. But have you noticed how many bands are copying STRYPER now?!"

Yeah, I saw one in New York. White and black striped spandex along with covers of "Soldiers Under Command". But there are some really good bands coming out who aren't copying STRYPER. BARREN CROSS for instance. "Yeah, they're not bad. They opened three shows for us on a tour. I like the singer (Mike Lee), he reminds me of Bruce Dickinson from IRON MAIDEN. They're a really original band and if they keep working away they'll be successful."

I think STRYPER have certainly opened up a market for Christian metal bands - "I really don't know whether we've done it but usually it takes one person to stand up for something and then the rest follow." Hopefully there'll be some good bands, like BARREN CROSS, getting attention in the months to come and not hokey Christian bands.

There's several bands that have been going in the Christian market for years who have been trying to break into the secular market without success and are a bit jealous of STRYPER achieving things so quickly, such as REZ or PETRA. "I think REZ BAND is very good as are PETRA. They have the same message but it's a different market. They're on Christian record labels and play to Christian audiences. If you walk in a record store you don't see videos or albums from those bands, you can only find them in Christian book shops (such as the excellent Body And Soul in Cranbury, NJ! - D.R.), whereas you can find STRYPER album and videos in big record stores AND Christian book shops."

Yeah, the problem has always been that those bands have just constantly played to the converted whereas you're going out and attracting people on the basis of your music, but hopefully getting the message across. "Right. If one was to study the principles and the life of Christ, he went to all the people who hadn't heard his message.
They were the Hardcore(?!) people of the day! When he spoke, he was incredible. If he was a guitar player here today he would blow everyone away! I really believe that. When he spoke his words just touched people, so they listened and they followed. I'd like to see that happen in music! What I say to people is that if they don't believe in what we're saying, that's OK because they're entitled to their opinions, but believe us because of the show and the records, the music, the way we look or something."

What do you believe in the prophecy that Christ will be coming back? If he came back tomorrow he would be put down just as much as he was before, because nobody will believe that it's Him. "I'm glad you asked that, that's a very different question. The first time Christ came, he didn't put up a fight. It was described as the lamb going to the slaughter, he willingly knew that he had to die, for a purpose. But the Bible, speaking from a theological point of view, says that when he comes back it'll be a no mercy situation. It's not the very loveable, very soft man he was before, it's the guy with the flames in his eyes on a white horse. He's coming back so don't get in his way, I wouldn't even wanna try and do that! Because the Bible describes armies trying to do that, trying to destroy him and it says that it just turns into rivers of blood."

Y'know sometimes we never really know what's gonna happen in the future but if you're a christian and take something directly from the Bible and actually know what it's saying, and you believe that what's said in the Bible is gonna come true then the Bible will explain exactly to the point when things will end. And the reason, besides faith, is that history hasn't proved the Bible but quite the reverse. So many things that were stated in the Bible are being found to have come true. So the Bible describes a definate time for when Christ returns, and I can't wait! If you're against him or not with him at that time then there's absolutely no hope for you! That's what the Bible says." And it does, I looked it up!

"It's pretty easy to believe because God wiped out the Earth the first time with a flood and what verify's that and is so amazing is that Noah'a Ark has been found in the Soviet Union, buried under ice! Satelite has located it and the Soviet's will not let people in to dig it out. It's been located on the highest mountain in the world in the Soviet Union and the highest peak would naturally be the first one to show up out of the water! Do you realize what would happen if people got that boat out? It would make people understand that the Bible is for real, but you know what the Soviet's stand on God is like, they will not let anyone in or near it!"

I saw an interview on a video where KING DIAMOND asked the question that if God was so powerful why doesn't he show himself and stop all this war and evil? "Well y'see you've got to understand how God works. He works on a very legislative type of thing, it's very much like a court - there are time's for things to happen. God doesn't have to prove himself. God doesn't want to force his hand on people's lives, even though he can do that. Why didn't God just kill the Devil? God wants people who love him BECAUSE they love him. He could've just programmed robots but he chose to have a real situation to let man choose for himself, whether to follow God or otherwise. It's funny, people are always asking me "Why are we here?" "What is our purpose?" and I always tell them it's because so we can be given a chance to love God before we see him, and that's what I believe to be true. God is real cool, we're real lucky he's not mean otherwise we'd be in trouble!
He makes us all make up our own minds whether we're going to follow him or reject him."

How did STRYPER, getting back into the musical sphere (Thank God..oops! Ed.), go down in Japan considering that not so long ago they used to kill missionaries from the West (ever see SHOGUN?!) who were trying to convert them to Christianity? "We're bigger in Japan than we are in the States. And we're big in the States! We went over there and the reaction was incredible. We were throwing Bibles printed in Japanese during our shows. I'm finding all over the world we're getting popular and also the people are discovering the Bible and starting to believe in what it says.

We're starting our new world tour in November, in the U.S. and then we're going to Japan, Australia and New Zealand. Then I hear that in April it's time to come to Europe. I've been over here five days and I love it, I can't wait to come back to play with the band."

I've noticed you're probably the first drummer I've seen play side-on to the crowd. Why do you do that? "In 1979 I started doing that in a club band. There is one other person that does that and he's, oh I forget who it is but he sings too and that's why he does it, but I can actually say that I was doing it before he was! I just wanted something different, so I turned it sideways because you can actually see everything that the drummer is doing. I've always wanted to be visual and entertaining and that's where the visual timekeeper name comes from."

What about the other entertainer in the family, your brother Michael. Does he get annoyed by the constant comparisons his voice gets to ex-STYX man Dennis De Young?! "I wouldn't know whether the word "annoyed" is correct, but he's always wondering why everyone keeps comparing him to Dennis 'cos he's never really been into STYX! I guess there is something of a likeness there, but, y'know so far as the backup harmonies on the new record are concerned I think they remind me of QUEEN, y'know those sing along songs. Which is why we wrote that tune "Sing Along Song" because it's a good audience participation song for shows."

How long do you think you can keep the image, the stripes, before you get bored with it like ANGEL did with their All-White look? "I think for quite some time. I think it all depends on how original you are with something. How long were KISS able to keep the make-up and platform boots? They could still be doing that to this day. I think we can stick with it for a long time to come because there's a lot of big things planned. If you're creative you can really do anything you want."

Some minor changes in the image department won't surprise me after something Robert told me but which he asked me not to print, but the Yellow And Black Attack keeps on rollin' and it's gonna be quite interesting to see the immense reaction STRYPER are gonna receive when they do make it over to Europe. Stateside the tour should be well under way, rumour has it at the time of writing that GIUFFRIA could be opening some shows. I may not be as receptive to the new STRYPER album as I was to the last two (or three, if you count the re-mixed, re-packaged "Yellow And Black Attack" album) but this "To Hell With The Devil" album on Enigma/ Capitol in the U.S. and Music For Nations in the U.K. is gonna turn these guys into the superstar league.

from the FRONTLINE

METALLICA/ANTHRAX
Stockholm
Sweden

I had travelled half way across Europe to see METALLICA yet again. Already having seen what was for me a disappointing gig at the legendary(?) Newcastle Mayfair a couple of weeks earlier - Being trampled at the front during ANTHRAX's set (wimp - Ed.) followed by a healthy puking session (pissed - Ed.) in the toilets didn't help - followed by a real barnstormer at the Hammersmith Odeon a week later, I visited Scandinavia expecting a great deal.

Three and a half thousand manic Swedes (these people make UK thrashers look like JOURNEY fans - well not quite but you get the idea?) were crammed into a sports hall that at first had me worried about the acoustics, I needn't have been concerned for as ANTHRAX hit the stage, to a reception most headlining bands could only dream of, the PA went into action and "A.I.R." sounded a million times better than at the UK gigs. "Madhouse", "Metal Thrashing Mad", "The Enemy" - they were all there, and by the time ANTHRAX had returned for their encores of "God Save The Queen" and "Gung Ho" everyone was going truly bonkers.

Definitely the best I've ever seen ANTHRAX play and methinks they should be headlining this size venue themselves soon.

I make no excuses for the fact that METALLICA are my favourite band - three of the best metal LP's ever convinced me of that - but until the aforementioned Hammersmith gig I'd never seen them match their vinyl efforts on stage. Well tonight in Stockholm they got everything right - James Hetfield was even back playing rhythm guitar (no disrespect to the roadie who did a fine job on the UK dates - but this is METALLICA), the sound was absolutely perfect, loud and clear, and the audience, at first stunned by the awesomeness of it all, soon got into things in a big way.

The set was basically the same as on the UK leg of the tour - "Battery", "Master Of Puppets", "Sanitarium" and "Ride The Lightning" were all great, but for me the highlights were "Seek And Destroy" (an ultimate audience participation number), "For Whom The Bell Tolls" (with a throbbing bass line leading a speeded up version to that on record) and the first encore of "Do you want to hear some old shit"? "Four Horsemen", "Am I Evil"/"Damage Incorporated".

Being that James had his guitar back it was time for a devastating version (after a false start) of "Blitzkrieg". "Here's one we haven't played for a long time" screams Mr. Hetfield - you could have fooled me! By now I was mentally drained, but they had to close with "Fight Fire With Fire". The Swedes wanted more of course but the band were knackered and although they could have played all night well...

No-one ever tells you when the tragically unexpected is going to happend - could you ever prepare for it if they did? Backstage the atmosphere was high. As METALLICA sat signing autographs and drinking neat Polish Vodka (on which I'd already got totally blitzed) I watched the reaction of fans as they met their idols and that of the band to their fans. They were as one. The only difference being Messrs. Hetfield, Ulrich, Hammett and Burton get on the stage and play their hearts out - as a unit one of the finest rock bands and group of musicians you could ever find - whilst we the audience give it all back and more.

The rest of what happened is now history but there can be no finer tribute to Cliff Burton as a musician than James Hetfield screaming to the Stockholm crowd "Do you wanna hear a bass solo", the reaction being one of the best of the night - Sweden wants to hear a bass solo, from one of the best bassists in rock.

Kirk Hammett asks me "Hey Dave was it better than Hammersmith?" Why can't I be truthful and admit it was better than anything. This could have turned out to be METALLICA's last gig (which we now discover it won't be), if it had of been then they could never have played one finer.

DAVE CONSTABLE

Pic Tim Keenan

KIRK HAMMETT (METALLICA)

KILLER INSTINCT
Gassari's
Los Angeles

After many previously bad experiences, it's about time I got to see a decent all-girl band live, and I had to go all the way to L.A. to find one.

This was KILLER INSTINCT's first concert and they were extremely tight considering it was their debut appearance. The band opened with "Shake The Ground" and the British HM influences were obvious straight away. Bassist Joyce Coradetti is gonna be a star, not only is she a brilliant bass player (most guys would be well embarresed to walk on the same stage as her); but she also has the best pair of legs in rock'n'roll today, possibly the only true ladykiller. Now I know the band will hate me mentioning the way they look, but it's definitely an asset.

"Blue" the bands following cut reminded me very much of IRON MAIDEN. Vocalist Katty Crawford seemed to have a mixture of vocal styles. Some impressed me, some didn't. I think it's just gonna be a case of choosing the best style. Something that a lot more gigs will take care of.

"Play The Game Of Life" and "Little Black Axe" highlighted the twin guitars of Leona Kanyon and Collette Lapicola and let's not forget drummer Jenny Danger whose solid pounding throughout the songs was the very important factor that kept the band as tight as they were.

"Nightmares" featured an immense bass solo from Joyce Coradetti, and as I looked around me I could see a lot of guys eyes wide open in amazement at just how good Joyce was.

Finally the band finished with an impressive version of OZZY's "Mr. Crowley". A lot of people were interested in seeing if guitarist Collette would be able to carry off the guitar solo, and she did - so fingers up to all the male chauvenists. All in all though a fine debut performance; there are a few things the band lack that I can't quite put my finger on, but I am sure these will be overcome with more gigging.

KELV HELLRAZER

CRUMBSUCKERS/CARNIVORE
CBGB'S
New York

CARNIVORE first crawled out of their Brooklyn basement in 1984. With their slow trodding music and Fred Flintstone costumes they weren't taken too seriously. The running joke became "CARNIVORE, what a bore. They look and sound like MANOWAR". The band didn't think that was funny, and soon set about becoming a thrash band. Poor CARNIVORE, as soon as they got their thrash sound to be semi-listenable, the fad died and hardcore became the "in" thing.

Today, CARNIVORE has tried to become a part of the hardcore movement. The band had dropped the Neanderthal image, and all the songs have been sped up. "Big Pete" himself has made the ultimate hardcore sacrifice; he has cut the Joey DeMaio style hair and now sports a crew cut! Still the "new" Carnivore is only a slight improvement over the old band. At the very least, the original band was entertaining; after all who else was throwing raw meat to the crowd and singing songs like "Male Supremacy"? In addition "God Is Dead" was always good for a laugh. At their most recent performance however, the song was performed at such rapid speed, that its (unintentional) humour sped by unnoticed. A shame.

Pic John Ricard

BIG PETE (CARNIVORE)

As the opening act, CARNIVORE raced through 9 songs in 30 minutes. The 50 or 60 (1/3 capacity) who came inside to watch the band were, for the most part, slaming. In the old days that many people would have been laughing at the band, so it seems the new CARNIVORE is at least a partial success. CARNIVORE has always been the brainchild of Pete, and he seems determined to turn CARNIVORE into a respectable band. In my eyes, the image changes CARNIVORE has undergone show Pete to be a survivor, not a trendfollower. He does have a long way to go, but at least he is trying and experimenting. I won't be totally surprised if he succeeds.

Possibly the premier N.Y.H.C. band, the CRUMBSUCKERS are an excellent example of what hardcore should be. Simply and honestly put, they are hardcore at its best. Their music isn't as heavy as AGNOSTIC FRONT, nor is it offensive like S.O.D. It is similar to D.R.I.; both powerful and moshable.

One of the most attractive things about this band is that they are so unpretentious as this performance, the bands wardrobe obviously consisted of whatever each member had been wearing before showtime. Vocalist Chris Notaro's "costume" consisted of an old ANTHRAX t.shirt and Tahiti shorts. There was a noticeable lack of unity among the wardrobe of each member. I found it to be refreshing.

The CRUMBSUCKERS treat their concerts as something that we are all in together. They don't seperate themselves from you, the audience, in any way. There are no barriers to stop you from stagediving, and if you get thirsty, just motion to Chris Notaro and he'll pass you the (bands) water bottle. At this performance, everyone became an active part of the show, either in moshing or singing with the band onstage.

In between songs you don't cheer for the band, instead you catch your breath so you'll be ready to slam during the next song. Furthermore the CRUMBSUCKERS will not insult your intelligence with some stupid sing-along about how much we all love rock and roll. As I stated earlier, there is no seperation between performer and fan.

Throughout the show the audience slams and dives wildly. Onstage the band echo's the performance of the fans. Choreography is totally non-existant. Notaro jumps whenever he pleases, and never on cue. "Jump" may even be the wrong word because it should not be confused with the onstage actions of Paul Stanley or David Lee Roth. In sharp contrast to those two "rock stars", Notaro somehow manages to get his body airborne, and then attempts not to land on his face or backside. I don't expect the MOTLEY CRUE fans to understand this, but this is one of the things that makes the CRUMBSUCKERS a great band.

If you are interested in seeing a concert don't waste your time on the CRUMBSUCKERS you will be disappointed. If instead you want to be part of a concert, then check out Conneticuts finest band - the CRUMBSUCKERS - and I'll guarantee you will not be disappointed.

JOHN RICARD

RAGE
Zeche
Bochum

I had waited a long time to hear this and having been frustrated by Peter Wagner's cold the previous night in Hannover I took up my position to cast an eye over RAGE. Unlike fellow tour partners KREATOR, RAGE have a significant slice of melody sandwiched in their power metal and it makes a mighty fine combination I can assure you. Starting with "Scared To Death" from "Reign Of Fear" Peter let out his great lungs and I realized I was in the presence of something special. Even with throat problems the guy has a tremendous range and what's more he plays a mean bass as well.

On either side of this is the twin guitar attack of Jochen Schroeder and Thomas Gruning - another vital part of the total RAGE experience. The sound emiting from these two was superb, but I noticed a very subtle difference in their styles which makes the sound of one playing with the other very intersting. Jochen is the more attacking player while Thomas prefers to caress sound from his instrument. It's difficult to compare the two on "Reign Of Fear" but should you see RAGE make a point of doing so.

The final part of RAGE and again a vital cog in the unit, is Jorg Michael on drums, who was superb tonight, finding time for an interesting solo in a very mature set which included "Deceiver", the brilliant "Suicide" and the neck's shock absorber test "Machinery". Another interesting thing RAGE do in their set is to vary the material between the two styles of "Reign Of Fear" and the slower but just as heavy AVENGER material, which, although is now not imperative of the style of RAGE, is still worth checking out. RAGE do not have the following of fellow tourists KREATOR and DESTRUCTION just yet but I'm sure this combination of styles will soon make its mark.

MIKE EXLEY

ROYAL TEAZE
Troubador
Los Angeles

After their semi-impressive demo, I just had to check these guys out live. It was interesting to see how an L.A. band with a demo would cut it live, compared to a L.A. band with a record deal. Well they cut it live and more than I would have ever imagined. First thing about the band is they look a billion times better than their demo review photo, in fact they look like a completely different band. Also the band do have a fine new guitarist in Shaun Davis. Vocalist G.G. Spott sure cuts it as a frontman being a cross between Fin and Rod Stewart, with a hint of the Lee Roth syndrome in his voice.

The band opened to a surprisingly good and active crowd with an upbeat rocker titled "Royal Teaze" and then continued with the hard pounding "I'm Your Man". The band paused for a while after this one and rapped with the audience and then introduced "U Turn Me On" - this is the TEASER's at their best; good time rock'n' roll, with strong hooks.

"OK, it's "Love Pusher" time" shouts G.G. and he pulls up a sexpot of a woman from the crowd who continues to dance around to the rest of the number in the skimpiest clothing I've seen in ages. "7+7" is one of the bands mellower numbers on tape, but it certainly came alive at the Troubador. The band closed with "Virgin Island" the bands most popular number in these parts.

The band encored, with a killer version of the TUBES "White Punks On Dope". Impressed? You bet I was. Considering G.G.Spott had a fever of one hundered degrees, it was a hot gig. Now it's up to A+R men to catch this band live.

KELV HELLRAZER

ROUGH CUTT/BATTALION/KILLERHIT
L'Amours Queens
New York

I knew nothing about the opening band KILLERHIT other than they kicked my ass all over the place! This band had to be one of the best bands I've ever seen at L'amours! The band's image is semi-glam (like OZZY's new band) but not enough glam to make me puke. Their performance was pretty original due to the fact that the guitarist and drummer kept on switching lead vocals and instruments like musical chairs. Great band!

Next, BATTALION, another great band but they really had a horrible live sound and were just a bit unorganized on stage (maybe it was because they didn't get enough stage room or maybe they were drunk?). Oh well, I guess every band has an 'off' night!

I was really anxious for ROUGH CUTT to start after constantly listening to their great new LP "Wants You" all that week, but to my surprise when they came on I was anxious for them to get off!!! Sure, they played all my favourite songs like "Rock In The USA", "Double Trouble", "Bad Reputation" etc, etc., but all their songs were done sloppy and rushed like they could'nt wait to get off the stage. The band was dressed in some of the most tasteless ('garbage') clothing that I've ever had the displeasure of seeing. And they sported the most weirdest hair 'do's' I've ever seen, especially the two guitarists Amir Derkh and Chris Hager (wasn't this guy going bald only a year ago? Gee whiz, isn't it just amazing what modern day salons can do for you nowadays?!)

Paul Shortino's voice was the only thing that kept me from leaving for his vocals kick ass, other than that I could of have more excitement staying in on a Friday night!

PAT PRINCE

KREATOR
Rotation Club
Hannover

To say I was looking forward to this is like saying that planes can't fly without wings. KREATOR are to the thrash world what cocaine is to the economy of South America - you just can't do without it. I went with an open mind though; would that killer album sound really come across live or would it be like listening to the Niagra Falls? First track on the agenda was "Pestilence" and as this crashed at me I knew that my hopes and not my fears, were about to be proved correct. Mille (guitar), Rob (bass) and Ventor (drums) were playing like the Chernobyl nuclear disaster, but the sound was as clear as listening to the track on a turntable. Mille was on good form with his soloing and the powerful drumming of Ventor was a delight.

Next track up was that track that gives its title to the new EP just released on Noise. Now seriously, if you feel an illness coming then listen to "Flag Of Hate" and it's the best tablet you can take. At this point my mind was completely removed from my skull, but then the gig took a quick landslide. Up till this point Mille's vocals had been very clear but as Ventor took over on "Endless Pain" vocals became a thing of the past, only to be dreamt, as it was drowned by the thrashing chords.

Remember the old days when a club gig used to sound like your toilet cistern - yes? Well I think some of those sound engineers should have been here tonight witnessing this.

The sound continued in its excellent state and the clear vocals were back as the band cruised through "Ripping Corpse", easily the fastest track on "Pleasure To Kill", and "Riot Of Violence", a classic if ever there was one. The German crowd were going suicidal as the band started "Under The Guillotine", not one of their best tracks in my opinion but certainly a contender for the 100m world record.

The crowd weren't quite sure what had happened when silence hit, but before they could take breath Mille started "Pleasure To Kill" and away they went again. If you have never seen KREATOR, wait a while, I am told they're coming to get all of you one day soon. Till then bin your "Hell Awaits" album and buy "Pleasure To Kill" instead.

MIKE EXLEY

CITIES
L'Amour
New York

CITIES first attracted local attention in 1982. The band rarely headlined, but frequently opened for the likes of: MANOWAR, METALLICA, TWISTED SISTER, ANVIL etc. Their set included the obligatory OZZY, SAXON, VAN HALEN etc covers, as well as selections from their 30 or so originals. It seemed as though CITIES was set for major success. In the last four years however, while CITIES have indeed risen above opening act status, they have not experienced a noticeable rise in popularity. The band, with their original style of hard rock/heavy metal, has been ignored of late, while the N.Y.H.C. (New York Hard Core) invasion has elevated the slam/thrash/mosh bands to popularity. Still, CITIES attracted a sizeable audience to L'amour for their first appearance in 12 months. The crowd was especially large considering the fact that DISCHARGE, D.R.I., and C.O.C were featured at a nearby club on the same night.

Lead guitarist extrodinare Steve Mironovich led the band into the opening song and one of the bands earliest: "Stalker". That fast paced song was followed by "Cruel Sea", the first song to showcase the talents of drummer A.J.Pero. In the past, CITIES drummers have managed to convey the rhythm and power of the sea that vocalist Ronnie Angel sings about, but A.J. has definately done the best job of personifying the intensity of the sea.

Since leaving TWISTED SISTER and rejoining CITIES, A.J. has definitely trashed his make-up kit for good. He now sports an "Anti-Glam" 5 O'Clock shadow. His deservedly long drum solo revelaed a command of the drum kit that was never even alluded to on songs such as "We're Not Gonna Take It".

The remaining three members of CITIES have discarded the horrid "leather and shredded denim" look seen on the cover of their "Annihilation Absolute" EP. They are now clad in a more pleasing "basic black". The new image and sound were surely refreshing, but Ronnie Angel's raps sounded more trite today than they did 4 years ago. I expect better from this band than raps like: "How many heavy metal maniacs have we got here tonight?". It gets even worse than that; "If you're a H.M. maniac let me see your hands in the air". Ronnie's vocals are still excellent though. He is at times as powerful as Eric Adams, while at others he is as delicate as Rob Halford during one of his trademark screams.

The body of the set included the entire "Annihilation Absolute" EP as well as the classic "Deceiver" (which was preceded by a blistering guitar solo). The set was brought to a close with the bands theme song: "Cities In Flames". Ten minutes later, the band encored with "Still Of The Night" a song that was made into a video in 1985.

CITIES is an intense live band. Their aforementioned EP (certainly flawed in its track selection), shows that they are capable of accurately representing their sound on vinyl. The only possible damper on their success in the future, comes from those (New Yorkers) who refuse to listen to anything that isn't moshable. If you're not that stubborn, CITIES will satisfy.

JOHN RICARD

MOTORHEAD
Hammersmith Odeon
London

The dynasty of MOTORHEAD rolls back into London again and even though it's in its eleventh year, it's still pounding like a thorough-bred. Lemmy heads the cast list as usual with his cohorts, Phil Campbell, Pete Gill and Wurzel trouping the colours behind. The MOTORHEAD set is like the characters of Dallas, every track having its own dedicated following and personality - every now and again a new character takes its place in the line-up.

The catalogue from which the band choose these tracks is the brilliant new album "Orgasmatron", the first album with the talents of the present line-up. Tracks chosen from this masterpiece included the stomping "Dr.Rock", "Steal Your Face", the title track "Orgasmatron" which packs in some really meaty lyrics and allows the band an interesting variation on the customary MOTORHEAD war pigs head, and the new single "Deaf Forever" which hits like a pershing missile on record, but which came across tonight like a nuclear holocaust.

Right from the start I realised that although the band seemed to be including safe tracks like "Metropolis", the set would still be a classic. The set began to look more fruity with the inclusion of "Killed By Death" and "Bite The Bullet"/"Built For Speed" which made a welcome change from "The Chase Is Better Than The Catch". When MOTORHEAD are in full stride like this, halting them is like stopping the 10.30 to Kings Cross with a pea-shooter, and as the band clattered off "Ace Of Spades" and "No Class" I began to think back through the previous lineups of the band. Have the band actually progressed I thought? I think so. There's so much more energy on stage and the grace of good sound proved that MOTORHEAD has bred its new offspring well. Campbell and Wurzel with their killer licks were note perfect and Gill has gained a lot more standing these days than in his former SAXON days.

The MOTORHEAD set can become like the Lords Prayer if you've seen the band a lot and it seemed all too soon that "Motorhead" closed the set. After that the encore was an old favourite since this track has become a 'HEAD legend in its own time. Some serious hair flailing was triggered as Lemmy launched into "Bomber". Lemmy! Nobody can out do him infront of a crazy audience and the last track "Overkill" spelled out his continued belief in the MOTORHEAD machine. As Pete Gill comitted serious rape on the drums Lemmy uttered the words "We will never go away". The fans ran up and down the walls and it was all over. As far as that NWOBHM fraternity goes - in my opinion, MOTORHEAD are one of the few bands that still excite me.

MIKE EXLEY

DESTRUCTION
Zeche
Bochum

It's very difficult to review this particular gig objectively because here I am seeing a band whose every track has become classics and permanent members on the play list both at home and at work. DESTRUCTION came to this gig with a rapidly improving guest drummer Witchhunter from SODOM, a new guitarist Harry and, behind them and already reaping its just rewards, a new album "Eternal Devastation".

Harry was there to strenghten their live sound apparently, and straight away during "Curse The Gods" it became obvious that the new formula was working well. "Invincible Force" from the highly successful "Infernal Overkill" album followed and Mike and Harry were swapping licks excellently while bassist and vocalist Schmier chortled away in between. Now, I can't for the life of me understand him on record but suddenly like an apparition it started to come to me like some huge scrambler was at work decoding the lyrics - classic!

Next up was my favourite track from "Eternal Devastation" the sprinty "Eternal Ban" which had as its intro a very interesting solo from Harry, straight off the score of that great composer Bach who I believe influences the said guitarist quite heavily. I wonder what ol' Bach's reaction would have been to Harry's variations - I imagine he would probably have turned over in his grave - never mind I think the crowd liked it. How do you follow that? Simple! With "Bestial Invasion". Considering this came out on only their second major release it is far and away one of the best and most mature tracks to have come out of the European metal scene for a long time. It took its position shoulder high above the rest of the set and although it was interupted by a very restrained solo from Witchhunter it was easily the best track on the night.

The band just got better and better from then, although there were a few problems with time changes in "Mad Butcher" and "Death Trap"; another two excellent tracks culled from earlier releases. There's an idea floating about that "Mad Butcher" might reappear re-recorced on the new maxi recently revealed in our interview with the band so look out for that.

Encore time came, the set finishing with a brilliant version of "United By Hatred" - then Mike caressed his axe through the gloomy intro to "Confused Mind" and the crowd returned to its previous frothing at the mouth state. "Confused Mind" led into "Anti-Christ" from "Infernal Overkill", then it was goodbye Bochum, danke! time and the faithful went home happy. As for me, that's history.

MIKE EXLEY

DOCTOR'S ORDERS

Comrade JOHN P. Talks To DR. HEATHEN SCUM And Discovers The Meat 'n' Veg World Of The MENTORS

I am a MENTORS fan. A lot of people ask me why? They seem surprised that a dedicated Socialist should support a band who write lyrics such as "Find her, feel her, fuck her, forget her" or "Cut off your heads - kill every gay". And although I am not the raving Communist that people make me out to be, my obvious liking and admiration for the MENTORS seems to cause surprise. So for all the people who have ever asked me why I am a MENTORS fan, my answer is as follows: The MENTORS are a fucking great band! I hope that makes things clear.

Now, for those that don't know, the MENTORS are a three-piece band hailing from California, consisting of El Duce (drums/vocals), Sickie "psycho" Wifebeater (guitar), and Dr. Heathen Scum (bass). They formed originally in Seattle, late summer '77, before relocating to Los Angeles around '79/80. After a couple of years as being labelled a "punk" band(!) and "banging their heads against the L.A. wall", Heather Scum (previously know as "Mr.Can't-get-it-up") left the band to pursue University studies in engineering, leaving El Duce and Sickie to carry on the band using a succession of bass players. It was at this time that two vinyl offerings appeared on the Mystic label, namely "The Trash Bag EP" and "Mentors Live At Cathay De Grande/Whiskey A Go-Go". Incidentally, some of you may recall a quote from our wonderful editor during a S.O.D. feature in MF15, in which he said that the MENTORS had "little scope for lasting beyond one album", by which time they already had two albums plus the EP on the market - stick to SLAYER, Bernard! (With pleasure - Ed.).

After five years, Heathen Scum graduated from University with honours in electrical engineering, and rejoined the band. A new album "You Axed For It" was recorded for the Death Records label, bringing us up to the present.

Anyway - history lesson over - I was fortunate to have the opportunity go get some more info on the band from Heathen Scum, and the obvious place to start was the "You Axed For It" album, so firstly I asked him for his personal feelings on it?

"You Axed For It" is one of the greatest works of art ever produced by any civilisation anywhere, at any time. As a rock album, few are its equal. "Physical Graffiti" comes close perhaps, as does "The Cry Of Love", but "You Axed For It" stands alone because of its exquisite metal content, and a lyrical content and approach which is entirely superior to anything produced today!"

O.K. a fairly comprehensive statement, and one which I personally happen to agree with (although I could probably think of a couple of other albums which "come close"). But wait, there's more: "The MENTORS aren't trying to be commercial; they aren't trying to get on the radio". (Not much chance of that - in Britain at least. Can you imagine the MENTORS on "The Breakfast Show"!!?) "They aren't trying to be a cult metal band, they simply deliver their art - time and time again. I am sick and tired of hearing about these stupid so-called metal bands like IRON MAIDEN saying about how they don't care if they are played on the radio or not - and how they are the peoples choice. Yeah, I think they are the dumbshits choice! You think these jerks in striped pants don't think about money? Ha, Ha! If they thought about art instead of money, they'd put some righteous

Well, certainly no punches pulled there (NEIL DIAMOND notwithstanding!) But seriously, get hold of a copy of "You Axed For It" and judge for yourself. It is certainly one of the best albums I've heard for some years. If you don't like it, then maybe you'll be happier buying the latest KID CREOLE album (you hear what I'm saying Constable?).

Anyway, back to the business at hand. How did the deal with Death Records come about? "The deal with Death/Metal Blade came about with the help of that great human being Jay Reynolds of MALICE. Jay knew we were a good band and recommended us to Brian Slagel, who runs the label and signed us shortly thereafter".

What happened with your previous deal with Mystic Records? "The Mystic deal is now something for the courts to sort out. We sold over 100,000 copies of the MENTORS "Trash Bag EP" and "Mentors Live At The Whiskey/Cathay De Grande" for that jerk Doug Moody who runs the label, and never got one thin dime from him. So now we are suing the bastard for everything he has got! And I want to warn other bands: don't deal with any record label - do it yourself! By the time all the record company people and distribution people and the promo people take their piece of the pie, you're lucky to have enough money to buy the new KISS album." Sound advice! I've often wondered whether enough bands would adopt the do-it-yourself strategy to force the major label into changing their attitudes, but it seems that the carrots which the majors dangle are deceptively large enough to tempt most of the big, or potentially big bands into their clutches. "Come into my parlour" said the spider to the fly...

The attitude of the MENTORS towards other aspects of the music scene would seem a pertinant point to raise. It is fairly well known that "punk" bands are top the the hate list because of their poor musicianship. But what aobut those punk bands who could play well, for example SEX PISTOLS, DAMNED, DEAD BOYS? "First of all I would like to disagree with your statement that the SEX PISTOLS and those other punk bands could play well. Sid Vicious is hardly my idea of a techno-wizard on bass! Steve Jones was a halfway decent rhythm guitarst as I recember, but certainly no Beck. Right now Steve Jones is a worthless hack musician who forms punk super-groups with other washed-up musicians like that jerk Nigel "pretty boy" Harrison from BLONDIE. Yuk, he ought to go back to being a burglar which I understand he was at one time. Or else the PISTOLS ought to get back together and have a good metal producer produce their LP. The DAMNED were even worse musicians than the PISTOLS, and their shows in America at least were marked by that idiot Captain Sensible performing nude! What a weirdo! (Actually, this was quite a common occurence by all acounts)."

THE DEAD BOYS were pretty bad as well, and I don't think that dirty lyrics on their albums. You rock fans - aren't you tired of supporting idiotic metal dummies in striped pants? How many stupid bands wear tight striped pants? QUEEN, QUEENSRYCHE (real original name, huh?), SCORPIONS, IRON MAIDEN etc. Stand up for your rights! Listen only to the MENTORS day-in, day-out, then you'll be ready for what's really good - KENNY RODGERS and NEIL DIAMOND!"

Cheetah Chrome was as good as even Ted Nugent! Conclusion: punk bands do not play well. If they did they wouldn't be punk."

Well then, what about the punk bands who admitted they were not the best of musicians, but just "wanted to make a point"? "O.K. I can tell that you are a punk fan. (Actually, this is not strictly true. More about that later). I don't want to discourage you from listing to music that makes you happy. Not everybody can have the same good taste in music the the MENTORS share. That is why people like the MENTORS, because we filter music and the world through our own minds, and sell it back to you - bigger and better than before!

"Regarding the punks wanting to make a point; the way I remember it, the original punks rebelled against sterile, corporate rock such as JOURNEY, FOREIGNER, and yes, even the STONES and ZEPPELIN. They wanted to put the emotion back into music, or so they said. But did they really? These so-called punks were just as careerist as all the other rockers they were "rebelling" against. Their rebellion was contrived the same way that all rock is contrived.

"Personally, I would rather listen to corporate rock - as sterile as it is. Sometimes these corporate rock bands deliver - I still get off on "Hot Blooded" by FOREIGNER. I think you get more value for your dollar when you buy an AOR corporate rock record than some shitty underground punk release. And that isn't because I like big record companies and big rock stars - they won't give us the time of day!"

Now, at this point, I feel I must give my true feelings on the punk scene. I don't regard myself as a punk "fan" as such, although I admit to being a big fan of all three punk bands mentioned previously: though the SEX PISTOLS and DEAD BOYS are long since defunct, and the DAMNED have lost their most eccentric character and - in my opinion - their best asset (Captain Sensible!!). I was fifteen when I first saw the PISTOLS on T.V. and to me they were like a breath of fresh air. Also, it must be said that if it wasn't for them, I may never have got into the metal scene.

As far as other punk bands go, some I like to a degree, and if a band release their own record, whether for the purpose of "making a point" or even just for the sake of it, then yes, I admire them for having the guts and initiative to do it themselves, and - if I agree with any point which they may be making - I may even buy the record, even though the music stinks! But the main reasons that I buy punk records (apart from the PISTOLS etc) are that either they are collectors items or else they are funny.

I enjoy records with a humour content, which is partly why I enjoy bands such as "punk-metal" band S.O.D. Not so Heathen: "I haven't heard S.O.D. but I understand they are a project that grew out of ANTHRAX, specifically the guy in ANTHRAX (Scott"Not"Ian) who makes a point of having his picture taken with an anarchy sign on his guitar, and sometimes a SUICIDAL TENDENCIES skateboard. What a marketing move! I bet he rides his skateboard to ANTHRAX gigs! Anyway, I think it stinks. There is no, I repeat no redeeming factor in this punk shit - and I don't care if you play it through Marshall stacks and have long hair, it's still punk with the shitty unmelodic chord progressions. The key to punk music is to play random chord progressions at maximum speed. Anytime I hear that shit I tune out.

"Now for the musicians out there - you know what I'm saying about punk right? Well mainstream metal has got some weak points as well - you know what I am talking about. Almost every song in metal right now uses only 2 chords - E for 4 or 8 bars, then C for the same. They are all ripping each other off, all these Johnny-come-lately bands like W.A.S.P. and RATT. The MENTORS don't do that shit. When we write a song, it is a unique chord progression, a unique melody, just like HENDRIX and ZEPPELIN used to do."

As far as the speed factor goes, what do you think of thrash/speed metal bands such as METALLICA, SLAYER etc? "Now, before I utterly blast those bands, I want to say something. I know Lars of METALLICA and Hetfield, and the guys in SLAYER, and they are nice hardworking guys. They deserve whatever success they can get, and they tell me they like my band. However, I am not going to sit here and tell you how much I like their music, because I don't. I don't like thrash metal. Maybe I am too old? I am 28 right now, and my first concert wasn't a RAMONES concert, so I don't associate mindless noise with rock'n'roll. Those guys do, and maybe that's the wave of the future. I don't care. I'll just kick back with my ELVIS records - that's Presley not Costello - and my STRIESAND records, and rake in all the dope and chicks I can while making the best music ever seen in rock, with a band for eternity - the MENTORS!"

Right, that's enough on the punk/thrash scene. I want to briefly touch on the subject of glam rock, as the MENTORS hostitlity towards bands such as MOTLEY CRUE is also fairly well documented. But bands such as WRATHCHILD, for example, are not only excellent musicians, but have very strong attitudes about the clothes/make-up they wear on stage. In other words, they seem to be saying: "this is what we look like, if you don't like it - too bad!" Do you think this is a good or bad attitude, or do you think it is relatively unimportant? "I am going to be very upfront with you. If I heard a glam band that sounded good - even if they looked like girls - I would buy it. AEROSMITH used to be considered a glam band, and I loved 'em. However, now glam has already been done to the death. This band WRATHCHILD, now they are sort of funny - to me; they are like a parody of glam. I have never heard their music, but I've seen their pictures and they have utterly no charisma.

"But let's talk reality. Bands, when they first start out, usually have no money - or very little (unless they have rich parents). So what I think is wrong, is that these glam bands waste what money they have buying make-up instead of worthwhile things like guitar strings!

"Regarding the role of attitude in rock; there is no absolute correlation between so-called "correct-attitude" and good music. For instance, John McLaughlin - one of the MENTORS all time favourites - made some great music but yet had a silly attitude because he worshipped some Indian dingbat! Jimmy Page, while he was making such great music with ZEPPELIN, was wasting his time lighting candals to Satan! Even drug use doesn't guarantee good music - remember Jim Carroll? My message to fans; don't rely on the press to tell you who has the right attitude and who doesn't, and who is chic and who isn't. Use your fucking ears - that's what the good Lord made them for!".

I suppose I would have to agree that some glam bands do rely too much on image and not enough on musicianship. Although it must be said that some bands - to me at least - are in some way more appealing because of, rather in spite of, their minor musical defficiences. MARIONETTE are a good example here. WRATHCHILD - who happen to be another of my favourite bands - take themselves and their music very seriously, are good musicians, and are not what I would regard as a parody. However, anything which does parody glam in any way will usually find favour with me. I mean, one of my favourite films is "The Rocky Horror Picture Show" (and yes, "Jubilee" is another one!!). Really, you would have to see these bands live to make proper judgements.

Talking about playing live, does the MENTORS 'reputation' make it more difficult to book venues for live shows? "That used to be true in the past, but out reputation now helps us get gigs. People are wising up. They want to give us a chance to show the world that we are real and that we can deliver on stage like no other band."

Do you have any trouble with feminist groups at your live shows? "Yes, we have been picketed by feminists in the past. We have had lesbian dykes smash our records, and we have had them pull the plug on us in concert. But we have no quarrel with them. We are expressing feelings that everybody experiences. We don't hate women; we love women! All of our groupies say: 'Oh, you MENTORS are such ladies men, such gentlemen'. And it's true. As long as the woman knows her place, then everything is okay. But if they get out of line, watch out - judgement day is here!

Will there be a live MENTORS video? "In fact there are several, mostly unauthorised. We have no plans to sell any more videos for a while because we feel they detract from the music."

Is it true that some people actually think you are members of the KKK? "Yes, there are some idiots out there that can't tell the difference between white and black hoods. But I want to put it straight; everybody is welcome at a MENTORS gig - black, white, jew, nazi, bulldyke, slut - you name 'em, we get 'em. Every weirdo in the world - and we love 'em all!"

To put the record straight, do you have any favourite bands? "We MENTORS are all big rock fans. My favourite bands right now are ZEPPELIN and MAHAVISHNU ORCHESTRA. Sickie likes HENDRIX, and El Duce actually claims to like METALLICA! I sorta like some of the stuff RATT does, and DOKKEN too. However, we all know who is the best band in rock, right? MENTORS all the way!!"

What are the future plans for the band as regards recording/touring etc? Any plans to tour outside of the USA? "The MENTORS have just finished recording their lates LP "Up The Dose", for Death/Metal Blade. It should be out by the time you print this. We intend to start recording another album as soon as possible as we have five albums worth of songs already written to choose from (are you listening, Bernard?).

"We will continue to play as much as we can, but we want to balance the rigours of the road with the studio, because a show only lasts one night, but a record lasts forever. We have no plans to play outside of the U.S. right now, but that may change. I would love to play Europe, but I am not sure you are ready for us right now. I understand they hate us in Germany. We should have wiped Germany off the face of the Earth when we had the chance in World War Two - you English know what I am saying, right?"

Okay, to finish up with, is there anything you would specially like to say, or any points you would like to make? "You bet there is! I've had it up to here with shitty rock. I know the fans have too. We get letters everyday telling us:'please, please keep on doing what you are doing; you are the only hope that rock'n'roll has - don't give up, we're with you all the way'. And I wan't to say to those fans, and all MENTORS fans, we hear you, and we appreciate your support. We will never give up. As long as there is one MENTOR left alive with a breath in his body, this beautiful music will never stop!"

Right, that's it, there's not much I can add to that, except to say again that the MENTORS are one of the best bands I've heard since VENOM! Grab a copy of the new album - including such gems as "Heterosexuals Have The Right To Rock" and "Up The Dose", as well as older songs such as "Adultery", "Rock 'em, Sock 'em" and "Secretary Hump" (dedicated to Cecil Parkinson, perhaps?) - you won't be disappointed. Hopefully we'll see them on these fair shores before too long. Yes, lyric-wise the MENTORS are offensive - but all the better for it! I mean, what do you expect a real metal band to do, sing about love and flowers!!? If you like your metal good and heavy, and, above all, musically superior then the MENTORS are the band for you. If you're a gay disco freak then steer clear! Some of my socalist friends told me I should stop listening to this stuff. I told them to piss off. Bands as good as the MENTORS deserve to be heard. So if you're a real metal fan, do yourself a favour - get listening!

REVIN' UP AGAIN

MIKE EXLEY Catches Up On The Mad Life Of RAVEN With JOHN GALLAGHER

There are some bands who seem, strangely, to vanish for long periods before suddenly re-emerging with a killer blow. Hailing from Newcastle, then moving to the USA after their parting of the ways with Neat Records, RAVEN are such a band. You remember them of course? You'd better! They freely admit however that it's been too long since their crazy antics graced these shores. America has gone beserk over the band's live shows for years, but in England the flame of RAVEN live has sadly died with those memories of their occasional performances on the English circuit.

So John what have you got to say ol' chap? "We've had a catalogue of disasters befall us, I'm afraid. First there came the agency trouble, then came record company problems - it's all been happening here folks! Now, however, some of the above is sorted out and we're raring to go again. Since we last spoke to MF we've released the LP "The Pack Is Back". Our previous album "Stay Hard", the first for Atlantic, wasn't pushed too hard because they were waiting for the reaction to us, but when that went to 81 in the chart we expected more with "The Pack Is Back". Sadly not all Atlantic were fully committed, some people first decided they didn't really want to be a part of it so it suffered. This is the base of the present problems - nuff said!"

Fair enough John. Were you pleased with that album - it was quite an interesting collection of material? "Yes, we were really pleased with it. We went out to create a really hi-tech heavy metal album and we really stretched ourselves. This made the disappointment at the record company's balls up over it hurt even more. I know it sounds petty, but they didn't even send our relatives a copy; they really didn't seem too concerned about it. It had such a great potential - we had planned a second video to succeed "On And On" from it, which would have captured our flavour live. The track picked was "Give Me Some Loving" but it never made it on to tape because of the lack of Atlantic's commitment.

"I've heard that "On And On"'s video suffered as well - I believe, for example, that the one's we sent to England were filed away and never pushed - such a pity! Unfortunately, although we were pleased with our performance on it, people said it hadn't captured the RAVEN sound and we got some bad press that we had sold out etc. etc! If you believe that just come and see one of our shows and we'll show you we're as crazy as ever."

Is "Mad" an attempt to redress this criticism on vinyl then? "Most certainly! We've learnt a lot about production, songs and sound ideas over the years. A RAVEN song has a basic core but we've always liked to experiment. "Mad" is still a progression but it's the "hello, we're back" release destined to blow everyone away. We got our hands firmly in the desk this time, so we were really in control of the sound. That was great and I think the EP is some of the best stuff we've ever done."

Fill us in on the contents of the EP. "Well, we really had a lot of fun doing it and I believe we've created something that's ahead of its time in a way. It's heavy but it's really tight. We've tried to do things with the songs that are really different and I think everyone will hear that. We've never really been copied and we hope to keep our individuality with this EP. It begins with "Speed Of The Reflex" which is a fast song but which includes a weird twist at the bridge point. The track is about a boxer, so we tried to create the atmosphere of the dressing room and that man alone before the fight. It sounds great and give the track a smack of surprise.

"The second track is "Do Or Die". Basically this is a true RAVEN song with a really powerful feel to it - it features "WACKO" (drummer Rob Hunter). It's blatantly sexist by the way.

"Side two opens with "How Did You Get So Crazy?" - this is a happier party style track with up-tempo rhythms. Then there's "Seen It On The TV" which is about tele brainwashing. That's the funniest - we had great fun with the intro. We flashed through 36 U.S. TV channels and just recorded what came out - there's classic vocals from Maggie Thatcher in there as well!

"The last song is my favourite and again it's a stomper. It's called "Gimme Just A Little" and it features some really good guitar from my brother Mark (lead guitarist Mark Gallagher)."

How will the EP come across live do you think? "Well, we really haven't had any chance to do it live yet - we were off the road for quite a while with all these problems. I'm sure it will demolish in a live situation though because it's so much closer to our live sound than some of the earlier material."

I've heard that demolition is quite common during your shows? "Yes, we're the craziest band in the world! I mean, we don't need Coke or Jack Daniels beforehand; when we step on stage it just comes naturally - we go mental! I think we're unique - I mean, we must be the only three piece band with three frontmen.

"I've got a catalogue of stories about demolishing things. Often they seem to include pain to someone in the band but really we don't give a shit, we just go crazy for the fans. They pay for a show and with us they get one. Our tours read like a hospital case book! Wacko's crazy! At one show he cut his fingers really badly bashing his cymbals needing 24 stitches and collapsed a PA stack on top of himself breaking his arm. Mark's bad as well; he breaks guitars like they are going out of fashion and one night he jumped up and down on the ramps in our stage show so hard he went right through one - nasty!"

Do you ever get really homesick and pine for England again? "Yes and no! Of course, we're still English - we'll never forget England - it's just that after Neat, purely financially speaking, America made more sense. As soon as we got here we started to make far more money than we could ever do on the English circuits and this helped our development live and on record to an unbelievable extent. One thing I do miss though is the food - right now I could kill for a mince pie or fish and chips.

"Yes, you get homesick when you have to deal with some of the idiot Americans, but they're not that bad really. They don't

JOHN GALLAGHER

MARK GALLAGHER

understand sarcasm though, you can take the piss out of them so easily."

If Mr.Gallagher was paid by the word he'd be a millionaire so this is but a summary of our conversation which lasted close to an hour. I noticed the phone line getting strained at times but, believe me, it was great to talk to someone with so much to say. He convinced me that RAVEN are the craziest band in the world. The EP shows a considerable progression with the use of some unusual technical riffs and chords which makes refreshing listening. Well worth making a date for. Whether you be an American, Brit., or European go MAD and be prepared to be "wiped out".

A final comment from J.G. "If anyone wants to contact us don't go through the fan club, we're presently changing that - send it to the following address: RAVEN c/o Crazed Management, P.O.Box 968, Old Bridge, NJ 08857, USA. Cheers!"

EDITORS NOTE: When Mike spoke to John Gallagher RAVEN were due to play a European Tour during November and December. Unfortunately the whole tour, including their show with T.T.QUICK at the Hammersmith Palais in London on December 4th, has now been cancelled. Instead RAVEN will be staying in the U.S. to record a new album, which is expected to be in the same vein as the "Mad" EP.

Any European tour for RAVEN now, will have to wait until after the albums release in the New Year.

WHITE WOLF

NO STRANGERS TO DANGER

The Album Might Be Called "Endangered Species" But, As DAVE REYNOLDS Reports, WHITE WOLF Are Far From A Dying Breed

If I'd only been able to stay in the U.S. for a couple of weeks more I'd have been able to lig with WHITE WOLF members Cam Macleod (guitar/vocals) and Don Wilk (vocals/keyboards) in the spacious offices of RCA in Manhatten, rather than making conversation with 'em over the transAtlantic hot line. Such is life eh?

From Edmonton Canada, WHITE WOLF are currently watching the sales figures rise for their recently released "Endangered Species" album, the band's second, and it's doing very nicely for them. Cam: "Oh in the States it's doin' well; it's climbing really well in the Billboard charts, as we speak it's currently at number 154 and that's not bad for an album that's been out for only six weeks. I'm happy with it."

The video for the single cut off the LP, namely "She", appears to be enjoying some good airplay from what I've seen of it on MTV and U-68's "Power Hour" in New York; "Yeah, that's good. The video's based around the girl who likes to get everything and if she see's something better she'll go for it. I actually prefer the video for "Shadows In The Night" from our first album better though!"

What made you decide to record "Endangered Species" in Holland? "Well the cost wasn't any factor, being over in Europe we had more of a relaxed atmosphere and a place that had much more of a feel, in Canada it's too choppy. Our producer, Schell Shelikens wanted us to go there because he knew the studio, so that's another reason. It was a very good learning experience for us and we actually recorded far more songs than those that made the album. We wrote forty songs and recorded twenty. I think we'll be playing some of the unreleased stuff live, there's a couple of really good songs in there."

I've got to admit that I was pretty disappointed with "Endangered Species" considering the band's debut album "Standing Alone" (released in 1984 after delays caused by name changes - the band were called WARRIOR at one point) was so good, employing a gutsy, raw, metal sound aided with some good use of melody - check out stuff like "What The War Will Bring", "Night Rider" and "Trust Me" for example. "Endangered Species" seems to be a step back into the seventies, material wise at least. Cam: "Our first album was really a demo tape recorded over a three year period done in two sessions with two different producers (Jack Richardson and ex-Hammersmith man Dan Lowe). That album did have a much rawer feel to the production. There are seventies influences on our second album, we grew up then and that's definately where our influences come from, but I think it's got a very eighties production." I'd have to agree with him there.. maybe!

So how did the first album do? "It hit 180,000 in the United States, went Top 20 in Japan and did fairly well in Canada. We reached number 143 on Billboard with very little airplay." Did you see the cover art it got blessed with here in the UK?! "Yeah, we hated it. We couldn't believe it when we saw it. The U.S. branch of RCA rejected that, it was pretty disappointing to see that it came out with that horrible, sickly looking cover in the UK." I don't think RCA in the UK cared anyway, they never do with hard rock acts, unlike RCA in America who have achieved considerable success with our favourite form of music. Sign up some more eh?

So at this point Don Wilk comes on the line to have his say. Wilk is pretty much the band's front man (the rest of WHITE WOLF is comprised of Rick Nelson - guitar; Lee Schwartz - bass and Loris Bolzon - drums), having been with the outfit since its inception six years ago. "None of us have recorded with other bands, we all started together, although I was offered a job with STREETHEART a couple of times." So how do WHITE WOLF compare live to on vinyl? "It's pretty close, obviously there are certain things that we can't reproduce live, but most of it we can, vocally for instance. I think we're a lot heavier and raunchier live, the songs can become more direct and forward. On our second album we cleaned things up a bit compared to the rawness of the debut, but times are changing and the raw element in music isn't really there anymore in the studio. We're happy with "Endangered Species" and it gives us room to move, to help to bring the band on to the next level. Catering for a radio sound is very important these days."

I do tend to agree on this point because in North America radio airplay is usually the medium that makes or breaks a band, unlike in Europe where the radio is far too pop oriented so it's rock magazines that do all the pushing.

Currently WHITE WOLF are preparing for what Don describes as "A major U.S. onslaught", planning to tour for a least seven to eight months, intending also to visit Japan where they have built up quite a following. RCA are negotiating on getting the band to tour as support to one or two major bands, nothing as yet, being confirmed.

If there's any indication that WHITE WOLF are intending to sell-out to make it then I can assure you that it's not so, both men feeling proud of being in a HM/HR band and expressing a life long desire to play support to DEEP PURPLE one day. "We wouldn't mind supporting DIO, THE SCORPIONS or DEF LEPPARD either" says Don. And on the subject of selling-out he says "we're sticking to our roots and those are hard rock bands." Glad to hear it.

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SEEK AND DESTROY

GAZ SHARPE Talks To Welsh Metal Crusaders PREYER

Any album entiled "Terminator" has to merit some serious investigation methinks. Doubly so if the band go under the ominous trademark of PREYER.

You may be aware of the increasingly erruptive course of Welsh metal on our fair and pleasant land. SAMURAI and the more refined KOOGA have investigated just about every club venue going in the search for elusive metal gig-goers. PREYER are now a major cog in the well oiled Welsh metal machine currently gripping the nation in its iron talons and hopefully the dedication of these three outfits should bring their just rewards. In fact its happening already as SAMURAI have ascended enough rungs to warrant a short American probe.

PREYER are a traditional unit placing their faith in extensive gigs and solid, driving rock. From the all too brief first meeting I had with the guys and their fair receptionist/secretary/miracle worker Jane, their spirit and enthusiasm was plainly obvious and a welcome change from the "Hi-I'm-Mr-Megastar" attitudes certain bands exude. This liason was to have resulted in an interview at the epic GRIM REAPER 'coming of God' gig but mindless vandalism meant its abrupt cancellation. The interview not the gig. Sorry guys, that's six pints I owe you.

The second meeting was less formal and not at all planned, but if you're going to bump into a heavy metal band the most suitable location is surely Donnington. This conference merely finalised itself in the quest to smuggle vast amounts of alchohol into the site (believe me, sitting through DEF LEPPARD requires liberal intoxication) so it's down to the trusty phone.

PREYER's album has just been released which heralds new material and scars of earlier demo forays from the "Fear The Dark" and "On The Prowl" demo tapes which themselves shifted at a rapid rate. The veterans now encased in plastic are "Beware The Night", "Rock Crusader", "Shout It Out" and the racing "Rifferama". But are they still faithful to the original or has there been any vinyl mutation?

Guitarist Craig Thomas informs me authenticity prevails in the main. "There's a different solo on "Beware The Night" where I've added a few bits, but other than that the songs are pretty much the same. They sound a lot better of course though, where we're all shouting out the chorus this time and the addition of James on the two earlier tracks."

James is one Mr. Rees erstwhile guitarist with MAMMOTH prior to his introduction to PREYER. Their earlier cassette features the band as a four piece with Phil John on drums, Phil Scourfield on bass, formerly with SHANGHAI, and ex-PAGEANT man Pete MacIntosh axe weilding vocalist. James enrolled in July '85 and so doesn't ply his trade amongst the "On The Prowl" session.

The recorded fresh material has edged out, to my mind, their greatest song "No Mercy For The Wicked" which is left twiddling its thumbs. So why no inclusion? "I don't know!" pleads Craig. "It's one of my favourites too but on the day it just didn't make it. I hope it will appear on our second album though because it's such a great live song." Here's hoping! I feel it's a real loss when early tracks like PRIEST's "Mother Sun", "Ladies" and "Mind Conception" don't get released. PREYER still have "Crack The Whip", "Preyer" and "Sentenced to Hell" yet to see daylight. This new stuff had better be damn good then!! "Well, they're all really powerful and we don't use keyboards at all!!"

So how would you describe PREYER to the uninitiated? "The JUDAS PRIEST influence is very strong I think. We all like PRIEST, LOUDNESS, ACCEPT that kind of stuff." says Craig. "Our songs are best described as a four minute kick in the balls" laughs Phil. "We go for it in the same way as PRIEST's "Killing Machine" days. With Pete's axe and the synchornized movements we have we put on a fuckin' powerful live show." The thick file of cuttings the band gave me would bear this out with descriptions like "Crescendic", "Aggressive" and "Powerful" laced throughout.

What's the subject matter involved in the title cut then? "I suppose the best way to describe it is as a real mean bastard who terminates people for a living." he informs me. I know this is METAL FORCES Craig but you don't need to suck up to Bernard by writing songs about the man. Tell me about these other newies then. "The next one on the album is "Reserve The Right" which is real fast. "Over The Top" we've been doing for quite a while now and "Leather And Chains" speaks for itself I think!! it's sort of a bondage song but you'll have to ask Pete about that one" admits the guitarist.

Now Pete is what you might call a big bugger who towers above everyone with that unique HM vocalist air about him, made even more striking by the blonde thatch and aggressive stance. He took great delight in telling me how his trusty axe scared people half to death at a recent gig. "It was one of those gigs where the band had to fight its way through the crowd to get on to the stage and people were getting out of my way quick! They must of thought there was a mad axe murderer loose in the audience!!"

Can you imagine the consternation as young defenceless girls turn their heads to discover a giant in studded leather stroking a mean axe with a mad leer in his eye!! Bass player Phil is aware of the problems and says "He's got this bloody executioners axe and wanted to swing it around in the air, but we had visions of heads flying so we soon put a stop to that! He still used the bullwhip during "Crack The Whip" though."

Now when I rendevouzed with the group, my first impression were that they'd all sacrificed a large financial stake in exclusive designer leather. They really look the part which should aid them a great deal. Too many bands neglect this area and are content to strap on the odd studded leather belt or raid mummies supplies of dainty hankies in vain efforts to "look just like American rock stars". The truth is that Pete is as handy with the needle as he is with his blade. "Pete makes all the stage gear" states Phil. "He's really good at it too and puts a lot of time in getting the right look."

Now we know Pete can frighten kiddies and darn socks but can he sing??? Pete possessed that rare comodity of a totally natural heavy metal voice that is evident on the slightest listen to PREYER's tapes. Besides the torrent of power emanating from his throat, a useful versatility is encompassed to slice through those higher stratospheres. Forcefeed Halford with hot motorway gravel and wash it down with a barrel of nails and lava soup and you'll get some indication of what the mad axeman is capable of doing with those armour plated tonsils.

Being an artist myself I'm keen to learn of the wrapper of this sordid exercise in sound abuse. I was under the misconception that drummer Phil had performed the honour but apparently not. So who did it Phil and what the hell is it?? "It's great" he enthuses. "It's unfortunately only two colours because of the small budget we were allowed, but a student we know did it with various tones of black and blue. He's real talented so we thought we'd give him a break and he's done a fine job."

Does it represent the "Terminator"? "Yeah, sort of I suppose. It's this fifteen foot beast (It is Bernard!!!! - Gaz) that's coming out of this stone archway chasing this helpless woman over a cliff. It's quite unearthly but has a nice evil quality to it."

Actually it's somewhat of a miracle PREYER have got this far to be talking about their debut album, as late last year some theiving hounds made off with virtually all the bands gear! "Yeah" says Craig. "James had glandular fever so we had to lay off rehearsals for a fortnight and leave all our gear in the studios. When we came back, all except the drum kit had gone! Over £3,500 worth of stuff!! All my new amps and pedals were taken and we just couldn't believe it."

How major was this setback? "We were off the road for months and had to loan equipment for this TV show we had booked on BBC's "Juice" programme" relays a despondant Craig.

PREYER are now ready to promote the album with live work, so get off your lazy butts and go see them! British metal is on a definate and constructive upswing with CHROME MOLLY, STATETROOPER, GRIM REAPER etc., but it needs bodies at concerts to get it back to where it should be. And you'll get far more out of buying the "Terminator" than a few pints, so invest in the future of British metal!!

FIRE WATER

MIKE EXLEY Shares Beer And Conversation With MILLE, Guitarist With German Trio KREATOR

As you can imagine one of the problems interviewing Europeans, is the language limitations, but still I sit here with trepidation. Above me on the stage labelmates RAGE soundcheck and in front of me sits a guy that plays some of the meanist guitar ever witnessed and on record turns the listening experience into something akin to being on a heroin trip. At a mere 18-years-of-age Mille Petrozza is finally being recognised as one of thrash metal's fastest yet more mature guitarists. His racing guitar and volcanic vocals handle the front of KREATOR while the supporting ranks of Rob (bass) and Ventor (drums) pile up some serious nuclear meltdown behind him.

The past couple of years has seen KREATOR take a leap out of the obscurity that surrounded them when they formed as TORMENTOR in 1982, to the top of the European metal tree via the successful "Endless Pain" album and this year's monster release "Pleasure To Kill". According to rumours they are now poised to hit the stages of the U.K. and U.S. with a new EP - a re-recording of "Flag Of Hate" from the "Endless Pain" album, so I decided to corner the flag bearer himself to catch up on some of the recent happenings in the war machine that by now has left the ears of Germany severly deafened.

A lot has happened to "Pleasure To Kill" in fact it's become quite hot property - were you yourselves pleased with it? "Oh yes, but sometimes I think we went a bit too fast on it and it became chaotic in parts; but generally I like it, yes. Our new material should be different though; it will be quite a bit slower and more technical. I see you though it had a lot of effects on it, but in fact we used almost no effects."

What brought about the change of style on "Pleasure To Kill" from that guitar sound on "Endless Pain"? "We had learnt a lot since the old days and our riffs were just getting better and better. I wasn't pleased with "Endless Pain" because the production was very bad. It should have sounded like "Flag Of Hate" on the new EP, that's more like us really. The change your talking about was basically because of the production. "Pleasure To Kill" was much better. We hope that new material will be better still because our style is changing and my lyrics are better."

What form does the new material take? I understand that your new EP "Flag Of Hate" is due out any time now? "Yes, in fact I think it is already released. It's a little later than we expected because there was a mistake in the cutting, but it should definately be out. To give you an idea of our new material, one track is about seven and a half minutes, another is slower like "Riot Of Violence" and there is that better re-recording of "Flag Of Hate".

I too would have picked out "Riot Of Violence" as showing a difference in style from the rest of "Pleasure To Kill" - do you think that this might be the way new material, for say a third album, might go? "We have some ideas for the next album already. Nothing is definate but some riffs are ready. I think we will be trying to change our musical style. We don't want to play just all fast songs anymore and I think you'll certainly see some slower material a bit like "Riot Of Violence". I want to be more technical on the guitar because the last LP was really only for thrash and this time we want to include other more original ideas alongside the thrash style. We would really like to bring in another guitarist to improve our sound, but I'm afraid we can't find one good enough. In a way, a second guitarist has to be better than me, because I don't want to have to show him all the riffs all the time. As you probably know we've had some problems with this recently?"

You're talking of course about Wulf - did he influence your sound at all after his involvement with SODOM? "Yes, I'm talking about Wulf - he caused us a lot of problems. I don't want to say anything against Wulf personally, but I can't say he's a good musician or anything because he isn't. He can't write songs and he couldn't play our music. The only thing he brought from SODOM was problems. He was only in the band two months or so and I think he only played with us once. I gave him the riffs for the EP and he refused to learn them, hence he couldn't play them so we fired him - it was as simple as that!"

OK then; let's turn to this present tour - what's the reaction like? "We've played quite a few gigs now and the reaction is fantastic. This tour's very important to us because it's big and we get on very well with the guys in RAGE and DESTRUCTION - that creates a good atmosphere as you can see"... At this point he breaks into German as Schmier, bass player with DESTRUCTION, enters... "sorry we were just discussing women, there are some nice women in Germany you know. In the past we have played in Denmark and Belgium and everywhere it's been great. On this tour they are all going crazy for us, I love it! Noise are really a good help as well - they're really standing behind us at the moment - we're really pleased with their dedication to the band."

Tell us about the rumours of U.K. and U.S. visits then - can you confirm anything? "No, not yet, but I think both are very likely. I think Noise want to do another major festival as they did with CELTIC FROST and I hope we will be on it. There is talk of us going to the States early next year as well, but nothing is certain yet. If we do it would be nice to do so with friends like DESTRUCTION, because of the great friendship between the bands."

How would you react to people who say that your type of music is untalented and is bad for heavy metal's future? "If somebody who played guitar better than me said that, I could accept it, but when somebody who does not play says that, I get very angry. We try hard to include original ideas in our riffs and I think we try harder than a lot of those groups who play to their image like MOTLEY CRUE. I think, sooner or later, thrash metal will become the music to replace the great bands like MOTORHEAD, not this pop metal which many bands play. They play very simple songs which are not what heavy metal fans want to hear today. We are still young and we are getting better and better. I don't care about biased criticism like that - our record sales are very good so some people must agree."

Yes, I suppose you can't argue with the punter can you? Tell us what is next for the band? "With "Flag Of Hate" out we are hoping to do some more dates in Europe, hopefully including Italy and the UK, then we can get over to see all our fans in the States - we have to make it sometime! As I said nothing is decided yet so you'll have to wait and see."

KREATOR may seem a strange band to tag the world domination label to just yet, but I'm sure one day their name should be up there where the new wave heavy metal bands once sat. Mille and company are certainly ready for the challenge. The new style should give them a wider appeal, then it's only a matter of time. I wouldn't like to speculate on the arrival of KREATOR in your humble town but if it occurs you would be making a grave mistake if you missed it.

The guitarist leaves me - food crunching in his ravaging jaws. Suddenly the noise of thundering riffs can be heard as the beast tunes up his mighty axe for the fight that is to come and dreams of the one thing that drives him on - the PLEASURE TO KILL.

Shortly after the tour had finished, KREATOR's search for a second guitarist ended when Jorg Trivze joined the band.

Pic Fred Baumgart

KREATOR: L to R - Rob, Ventor, Jorg Trize and Mille

METAL ON VINYL

ALBUM RATINGS

91-100 An Essential Buy
81- 90 Strongly Recommended
71- 80 Check It Out
61- 70 Worth A Listen
51- 60 Nothing Special
41- 50 Below Average
31- 40 Disappointing
21- 30 Poor
11- 20 Rubbish
 0- 10 Delete

METAL CHURCH
The Dark
(Elektra)

96

This is the one I've been waiting for - it's been a long time coming. What with stories of vocalist David Wayne leaving and then rejoining, I was expecting an '87 release for "The Dark", but here it is in all its glory.

Well, what a barnstormer - but not an instantly classic LP. I had to listen four or five times before really getting into it, but now I'm just blown away. The classics on offer include the out and out mayhem of "Ton Of Bricks", the classic epic liek "Watch The Children Pray" - totally superb and my personal favourite - and "Burial At Sea" with the ultimate metallic drum sound - this track is a headbanging classic.

In amongst these are seven other excellent songs ranging from the ACCEPT like "Start The Fire" (this is what Udo and Co would sound like now if they had progressed from "Breaker" in the right direction) to "Western Alliance" and more semi-thrash that METAL CHURCH excel at. As usual the lyrics are excellent (but why no lyric sheet?) and I defy anyone to say the band have wimped out.

"The Dark" is what Heavy Metal is all about and should be a classic.

DAVE CONSTABLE

HAMMERON
Nothin' To Do But Rock
(Silver Fin Records)

75

An impressive debut from Chicago based rockers HAMMERON, who can often be seen at Chicago's notorious Thirsty Whale Club, along with DIAMOND REXX, PARADOXX, LOVEHUNTER, TATOO and others.

"Silent Victim", the albums opener, has the same sort of sound as early QUEENSRYCHE, thought by no means is vocalist Brian Troch a Geoff Tate Clone - he has his own style. Title cut "Nothin' To Do But Rock" is a classy style rocker reminding me slightly of LEGS DIAMOND. The ballad "Jealousy" closes side one in fine style.

Side two opener "Endless Nights" is slightly boring, but "Why Lie" is a lot better where there are definate shades of MAIDEN mainly due to the dual guitars of Mick Vega and Jack Lazor.

"Sleepwalker" sends the excitement back into the redzones whilst closer "Sands Of Fire" is slow and doomy with some impressive pace changes.

HAMMERON are certainly a band to watch for, and I will be interested in seeing them progress. Write to Silver Fin Records, P.O.Box 30148, Chicago, IL 60630, USA.

KELV HELLRAZER

NUCLEAR ASSAULT
Game Over
(Under One Flag)

93

NUCLEAR ASSAULT apparently attract more of a hardcore following than a metal one, but as I haven't got much time for bands like CRYPTIC SLAUGHTER and AGNOSTIC FRONT I'm pleased to find that this album is mostly total thrash with just the occasional hardcore overtone.

Perhaps surprisingly the band that come to mind most when listening to his is MEGADETH, both in the weird structure of the songs and also in the voice of John Connelly, which is similar in style to Dave Mustaine's. An acquired taste, but it works. There's also a bit of ANTHRAX around most notably "Cold Steel", which is basically "Soldiers Of Metal" thrashed up, but I suppose this just shows how much infulence Dan Lilker really had on his former band. These couple of points aside, throughout most of this LP NUCLEAR ASSAULT do have their own highly original sound.

"Betrayal" is slow and full of menace, you can really hear the hate in Connelly's voice! I wouldn't like to be the person this song was written for! It's back to the speed again with "Sin", for my moeny the best track here, superb wailing vocals and a killer bass line. This really does remind me of MEGADETH at their best, but this is much thrashier. "Vengeance" is more of the same, with a great chorus, and "Nuclear War" is slower and heavy, like S.O.D., all grinding riffs, but it does go on a bit and tends to get a little lost.

"Hang The Pope" is the only blatant hardcore song on the album, and as I don't like hardcore I won't comment on it, except to say that the lyrics are quite amusing. I love "Radiation Sickness" though, even though it's a total mess it still sounds brilliant! It's amazing how the band can just go for death as much as they do and still show such a high standard of songwriting! "Stranded In Hell" is another example of a good song.

This album will be loved by both hardcore and metal fans alike, and really I don't see how the band can lose!

MICK GRAZIER

WINTERCAT
The Struggle
(Momentum Int.)

70

WINTERCAT are pomp rockers from San Antonio U.S.A and this is their first five track mini-LP.

"The Struggle", the albums opener, is really pomp rock, a la EQUUS, PROPHET etc. Vocalist Michael Steele Grothues sounds like STARCASTLE's Terry Luttrell. "Minuet III" is a BACH cover and pure self indulgence.

"P.D; Light Of Day" is kind of YNGWIE meets pomp with its guitar solo style riff. Guitarist Jonathan Giell goes for the kill on this number. "Little Wing" is a HENDRIX cover and since HENDRIX means boredom to me, I'm naturally not impressed by this cut. "Life Of Changes" is much better - kind of RUSHish.

All in all not a bad debut, I would definitely be looking to a full LP in the near future. In the meantime the record is available from: Momentum International Records, 6609 Blanco Road, Suite 249, San Antonio TX 78216, USA.

KELV HELLRAZER

DARK ANGEL
Darkness Descends
(Under One Flag)

94

DARK ANGEL's last album "We Have Arrived", wasn't a bad debut but I can't say that it had me raving too enthusiastically. But "Darkness Descends" certainly does.

TOTALLY FUCKIN' AWESOME is probably the only way to describe this album as track after track is delivered with ferocious speed and precision taking no prisoners whatsoever in the process.

The SLAYER influences are obvious, but somehow DARK ANGEL manage to stamp their own authority on the album as the likes of "Death Is Certain (Life Is Not)" and the excellent "Perish In Flames" go straight for the throat and just don't let go.

Along with "Reign In Blood", "Darkness Descends" is the most essential thrash release of the year. Need I say more?

BERNARD DOE

MADISON
Best In Show
(Sonet)

59

This is the second album from the Swedish band that everyone in Sweden (except, maybe, our contributor Lena Graaf) and Japan is going apeshit about. I frankly can't see why because MADISON are blessed with a patchy production, an unconvincing singer and are still content to rip off five or six more established bands through their songs.

MADISON have picked up a helluva lot more melody since last year's debut, "Diamond Mistress", album. The band have a reasonable array of songs that shows they have the ability to play straight ahead PRIEST like rockers such as "Oh Rendezvous" or "World Wide Man", RAINBOWesque "Can't Take it" and even a real mushy AOR cut entitled "Shine" that just drips of every radio rock wimp band you could think of (AMBROSIA is one that comes to mind).

But all said and done there is just too much in the way of copying other bands styles, especially on "Out Of The Bunker" which just reeks of ALCATRAZ's "Hiroshima Mon Amour", and before MADISON can really break into the big time (I mean, who ISN'T big in Japan?) then a more original line of thought is called for.

DAVE REYNOLDS

TRIUMPH
The Sport Of Kings
(MCA Records)

75

Not usually my cup of tea but I can appreciate TRIUMPH's appeal. Excellent musicians playing good radio rock that's not too complicated nor too wimpy or tacky. Pleasant heavy rock and from my limited knowledge of TRIUMPH's back catalogue, this is the best stuff of their's I've heard (Kelv can be heard screaming "Progressions Of Power" in the background).

There's some nice songs on offer: "Tears In The Rain" sounds like it should hit the U.S. top twenty. "What Rules My Heart" is bland, but again if you like lightweight metal it's for you.

I also liked "Hooked On You" and "Somebody's Out There" but this isn't really where I'm at musically; if I review commercial metal please give me BON JOVI anyday. Nice guitar playing though - very tasteful in a way.

DAVE CONSTABLE

STEELER
Strike Back
(Steamhammer)

93

This is the album I always knew STEELER were capable of making, it pisses over their first two albums making them look like garage demo's by comparison. This is a revitalized band I'm dealing with now. When I met vocalist Peter Burtz at a party at the beginning of Ocotber he was delighted with how this album had turned out, particularly from his point of view as frontman and he couldn't wait to let me hear it. And so about two weeks later Herr Burtz was in London again (interview next issue) and eagerly thrust an advance tape into my hands. I listened to it and it blew me away. STEELER, it has to be said, HAVE struck back and they really mean business this time.

For a start Peter's vocals have improved 500% (he admitted to me that he took a lot of notice of my comments regarding his past performances in an LP review in MF11) and this is most apparent on the classic semi-ballad "Waiting For A Star" - this track is superb and has some amazing guitar playing on it from Axel Rudi "Mr Buzzles" Pell and Thomas Eder.

Speaking of which thrashers MUST check out "Danger Comeback", an AWESOME thrasher that 99% of current speed merchants couldn't conceive in three million years! Moshing time is here! FOR REAL. Fuckin' listen to that power and the production, brilliant throughout really brings out the best in the band, especially the rhythm section of Jan Yildiral on drums and new boy Herve Rossi on bass.

But for those of you who can't quite come to grips with speed and faster than light then choose to headbang in the privacy of your own room to the likes of "Chain Gang", "Messin' Around With Fire" (lotza Jake E. Lee type riffing on this one), "Rockin' The City" and the semi-thrashin' madness of the albums title track. I think you'll be impressed, believe me, this is something very, very special. A teutonic classic. yeah, this is the BIG one, the best European release this year and NO-ONE will be able to top it! But Axel, answer me this mate: just what the hell is that whore actually doing on the end of "Ice Cold"?!! I think I, at least, should be told!!!

DAVE REYNOLDS

BEYOND POSSESSION
Is Beyond Possession
(Death)

88

Speedcore of the first degree from a Canadian band who I'd not heard (well I'd heard of them) before this LP hit the turntable.

Crossover metal is gaining much more popularity nowadays with DRI, CRUMBSUCKERS, SUICIDAL TENDENCIES etc. leading the way and BEYOND POSSESSION is a band who should be up there with the best of them. Hardcore vocals with a speed metal backing describes the bands sound and with sixteen tracks of which about twelve are very good to excellent "Is Beyond Possession" is great value for money. No tracks drag on too long to be boring, but none are silly 3 second wonders.

On ocassions I'm a mite disappointed by a stop/start attitude on a couple of tracks as if the band can't play fast for more than ten seconds at a time. But this only applies to a couple of songs (although they come early on the LP).

Once into the meat though there's some prime stuff such as "Living To Tell You About It", "Final Daze", "Hard Times" and.... well buy it and check them out for yourself.

DAVE CONSTABLE

ATOMKRAFT
Queen Of Death
(Neat Records)

75

I have lost touch with ATOMKRAFT. Was the battle over the name ever resolved? Search me! Anyway, here is the first new material out under the ATOMKRAFT name and here is not the place to specualte on the internal battles of the band. The troops of ATOMKRAFT are Rob Matthew (guitar), Ged Wolf (drums), D.C.Rage (bass) and ex-AVENGER vocalist Ian Davison Swift who has taken up the gauntlet of the vocals after the demise of AVENGER.

He carries on the Tony Dolan style well, but I feel he brings more class to tracks like "Funeral Pyre" which is a doom metal classic with a really eerie middle section. This track shows a considerable progression for the band who have had an unfortunate reputation in Britain lately after their poor performance supporting SLAYER at the Marquee in '85.

It seems this was not a hinderance to the success of their last album "Future Warriors" though and I hope it does not stop people listening to this. What we have here is a mixture of a new style which is very good and the old style which is less impressive. "Queen Of Death" is what ATOMKRAFT should have always sounded like with a thundering riff complemented by Davison Swift's excellent vocals, but in comparison "Protectors" and "Demoliton" are as ATOMKRAFT were and they are not as good as "Funeral Pyre" and the title track because they do not have a defined riff to latch on to.

The last track is unusual. Take your partners for "Mode III" ladies and gentlemen. I thought I was listening to folk music when this instrumental began, but soon it had me enthralled. There's some really good string work from Matthew and D.C.Rage but it may sound strange to thrash fans.

This Mini-LP is but a flavour of the new ATOMKRAFT but if the band continue to write good stuff like "Funeral Pyre" I'm sure they should build nicely on the success of "Future Warriors".

MIKE EXLEY

SHARK ISLAND
S'cool Bus
(Advance Tape)

85

Someday SHARK ISLAND is gonna make the ultimate album; they have the ability, the talent, and the class but they don't have the backing. Now this is a very unfortunate situation that has to change very soon. What is stopping major labels from signing the band? They have killer tunes, they kill clubs and they have both image and humour.

"Deja-Vu" is evidence of class - kind of WHITE SISTER with Dave Lee Roth on vocals. "Sex Drive" I've already raved about in their demo review and this is a rework; just dig Spenser Sercombe's new intro - Eddie Van Halen re-born!

"Excess Marks The Spot" is another cut featured on the demo with a re-vamped rap that would have Dave Lee Roth worried. "Here Comes Trouble" is an oldie but goldie, as is "Puss In Boots" but both magical.

Side two opener "Read My Lips" was also on the last demo and sounds like BILLY IDOL on heat - definitely original. "Automatic Girls" is a Dave Reynolds rave that's good enough for me whilst "New York, New York" has to be given credit for what it is; a humourous version of a FRANK SINATRA song. Hats off to Bill Gazzatri for getting this together. Closer "Palace Of Pleasure" is the only cut that doesn't blow me away, but that's probably due to naff production. Anyway, with big money and production SHARK ISLAND would be big news.

KELV HELLRAZER

FIFTH ANGEL
Fifth Angel
(Shrapnel/Roadrunner)

60

This Seattle band, featuring ex-RANDY HANSEN/STRIKE/TKO/CHASTAIN drummer Kenny Mary, are currently being hailed as "The next QUEENSRYCHE". Rather ridiculous really when you consider you've got an asinine clone band in the form of CRIMSON GLORY to give that tag to.

FIFTH ANGEL are a decent enough band with an ear for a good metal tune but, like the vastly over-rated FLOTSAM AND JETSAM, don't quite have as much of a stunning album as has been made out.

Produced by Terry Date (METAL CHURCH's knob twiddler), FIFTH ANGEL play no-frills, chunky metal with the strong vocals of Ted Pilot leading them forward. Much of their album reminds me of vintage, live Y&T (in particular "The Fallout") and some, like the title track, of supreme DIO.

If you're looking for a real classic new METAL album go and spend your pennies on LIZZY BORDEN's superb "Menace To Society". O.K.?

DAVE REYNOLDS

YNGWIE J. MALMSTEEN
Trilogy
(Polydor)

80

Yngwie is the best rock guitarist in the world today - some say the best ever and though he has never been the world's greatest songwriter he's certainly getting better.

"Trilogy" could very easily have been a RAINBOW album in about 1980 and that's no bad thing I suppose. Mark Boals vocals are far more suited to what's going on than Jeff Scott Soto ever was so that's a plus, and the production is better than on "Marching Out".

I'm only really impressed by a couple of songs though. "Fire" is possibly Yngwie's best ever effort. Whilst "You Don't Remember..." is a good single. "Queen In Love" shows good use of keyboards behind a guitar riff. "Magic Mirror" is another catchy one and, as with every solo on the LP, the guitar burns at a speed faster than light - technically brilliant.

"Trilogy Suite Opus No. 5" is another venture in classical territory and boring for it, but who cares, it's Yngwie ain't it?

So "Trilogy" is a good album but not the great album he must make to be accepted as the ultimate guitar god. It's his best effort to date but Yngwie must heavy it up a bit and get in a good songwriter to help him out. Still 60 out of 100 for the songs plus a bonus 20 for the guitar playing.

DAVE CONSTABLE

MANINNYA BLADE
Merchants In Metal
(Killerwatt)

77

Swedish speed metallists MANNINYA BLADE have come up with quite a promising offering for their debut album.

The songs are quite complex, away from the normal routine of a lot of speed metal bands, which makes interesting listening. Side one is especially recommended with "Live Life At Speed", "Fireborn" and "Raiders" being the highlights.

One grumble I do have, is that although vocalist Leif Eriksson's aggressive approach suits the style of music, his voice at times sounds a little dreary, particularly on "No Pax Romana", and takes away some of the sparkle from a couple of numbers.

Still a promising debut, and I'm looking forward to future MANNINYA BLADE material.

BERNARD DOE

PREYER
Terminator
(Ebony)

94

This is one lethal album as the title suggests. Four tracks from the demos have made it aboard and they're bolstered by four new cuts of equal persuasion. (Where's "No Mercy For The Wicked"???)

PREYER are probably the most exciting find of this current wave of British metal. Lately the tide seems to have been going out and leaving fine acts like SAVAGE stranded on the beaches so I hope the Ebony team have the inclination to really push this album hard because it deserves it.

The standout cut is "Beware Of The Night" from the "On The Prowl" sessions originally but here revealed in its true animal glory. Every few years the metalscene pukes up a totally unique vocalist and Pete Mackintosh is among that elite, a deranged mutation of Grimmet and Halford. OK Pete? (Please put that axe away now.)

The other immediate factor that hit me was the phenomonal drumming of Phil John that anchors the whole thing down while the twin guitars of Craig Thomas and James Rees try to bludegeon the songs into submission. These guitarists really do work well in unison and there's strictly no let up.

In fact this reminds me of ANTHRAX's "Spreading The Disease" album with the verging-on-thrash of "Rifferama" completed by evil brooders like "Leather And Chains" and "Shout It Out".

By album number three this lot will be huge if Ebony realise its potential (you know what I mean Darryl!... yes you do!!!)

If you're looking for something obscenly heavy but with class and sophistication, buy this!! Spunk? This is planet of the sperm whales on national insemination day!

On second thoughts buy three. (And drown in it...)

GARRY SHARPE

GIRLSCHOOL
Nightmare At Maple Cross
(GWR Records)

83

"Nightmare At Maple Cross" sees GIRLSCHOOL back to their raunchy selves after the commercial "Play Dirty". In the mould of "Demolition" and "Hit And Run" the LP boasts some excellent rockers - most of side one is great stuff including a version of MUD's "Tiger Feet".

My faves are "Play With Fire" and "Danger Sign" but I sincerely hope GIRLSCHOOL haven't left it too late to return to their roots. They still can boast more musical talent than any other female band, especially with Cris Bonacci, who is undoubtably the best female guitarist around - they deserve some success.

DAVE CONSTABLE

CYCLONE
Brutal Destruction
(Roadrunner)

81

The debut LP from Belgium's top speed merchants shows great promise for the future. I was a bit dubious after their appearance on the appalling "Metal Race" compilation but there are some good songs on here. The METALLICA comparisons are now defunct as the band go for more of a faster than the speed of light approach which in the most part succeeds.

My personal faves are "Long To Hell" and "In The Grip Of Evil" but the album has no real bummers. The overall production is a bit lacking with a drum sound that just sounds like a machine gun at times, but these are my only small complaints and neither detract from the albums bid for the 'Essential Purchase' award.

DAVE CONSTABLE

ELIXIR
The Son Of Odin
(Elixir)

84

This should have been reviewed ages ago, but better late than never. ELIXIR are one of the hardest working bands in London and help liven up an otherwise dull metal scene here. They've built up a good following and here we have a self-financed debut LP that shames many major label metal releases. This is good British HM through and through.

The LP has a pretty good production and the playing is excellent throughout. Well thought out song structures help, for although there are no devastingly classic riffs, there are plenty of intresting tracks.

MAIDENesque influences abound, but it's no blatent rip-off. Songs like "Treachery (Ride Like The Wind)" - which some of you may have as a single - and "Pandora's Box" are good banging stuff. My favourite though is "Children Of Tomorrow", really powerful and catchy; a bit like METAL CHURCH in fact. Rather than go on about the value of each track I'd just like to recommend this LP as a whole. It's not perfect but I'd rather listen to this than a hundred "Turbo's" or "Somewhere In Times".

DAVE CONSTABLE

WHITE TIGER
White Tiger
(E.M.C. Records)

77

This is a band who I didn't expect to come out with an album so quickly as they have. WHITE TIGER, in case you didn't know, features ex-KISS guitarist Mark St. John and ex-BLACK SABBATH vocalist David Donato who are joined by Mark's brother Michael Norton (bass) and Brian James Fox (drums). Quite a line-up huh!

First time I heard this record I thought it was a pile of toss, but on second hearing things looked a little rosier. The only problem is, is the band sound a bit like VINNIE VINCENT's INVASION which is evident from the first track "Rock Warriors"; Mark St. John's solo's are extremely impressive but he does sound a lot like Mr. Vincent. Also David Donato's voice has a semi-high pitched shrill to it similar to Robert Fleischman.

Anyway, the LP seems to be a grower, let's just hope it grows on everyone.

KELV HELLRAZER

JACK STARR'S BURNING STARR
No Turning Back
(Napalm/Dream Records)

82

Mr. Starr returns, triumphant, with a new album and this time there's a whole new line-up to consider. Jack has now roped in the services of the talented Mike Tirreli from LASTLIX on a temporary basis, ex-SAVATAGE bassist Keith Collins and a drummer named Mark Edwards who, Jack stresses, ISN'T the Mark Edwards of STEELER/THIRD STAGE ALERT fame.

The record is stirring stuff, an albûm for all guitar freaks, Blackmore buffs, Yngwie fans and Dave Constable! Jack Starr is definately back with something he can justifiably be proud of. "No Turning Back" is an assault on the mind, a vertiable onslaught of precision riffing and boosted to the Heavens by the excellent vocal work of Tirreli.

Production, by VIRGIN STEELE's David Defeis, is good throughout and Starr obviously knew what he wanted because none of the guitar work is lost in the mix and any keyboard work is subtle and nicely put into the background. A thoroughly enjoyable album, anybody who appreciates good metal could do no worse than buying this album.

DAVE REYNOLDS

LIZZY BORDEN
Menace To Society
(Metal Blade/Roadrunner)

93

These guys have come a long way since I saw then rehearsing in a garage in a Los Angeles suburb about three years ago, and I suspect they've a lot further they can, and deserve to, go up the metal ladder.

Famed for an outrageous stageshow - LIZZY BORDEN have really only made one excellent LP (and that's a live one) - up to now that is. "Menace To Society" is one awesome Motherfucker containing some of the hottest guitar licks you're ever likely to hear.

"Generation Aliens" is a barnstorming opener with an anthemic chorus - not pop shit of course, this is powerful stuff.
There is such excellent axe-work here as on the rest of the LP - it burns!

"Notorious" slows down a mite but has an excellent "Notorious - Hail Ceasar" chorus. You gotta hear this to believe - KISS would have died if LIZZY BORDEN had been around ten years ago. There's even a touch of QUEENSRYCHE in this track, a la first EP stuff.

"Terror On The Town" is a bit MAIDENish I suppose, but don't let that put you off, it's still a good song. "Bloody Mary" is a ballad of sorts, but get the guitar break. The sides closer "Stiletto (Voice Of Command)" is not instant, but listen a couple of times and you'll be blown to oblivion. Oh shit more immense guitar breaks get me out of here!!

Side two: "Ultra Violence" is a bit too commercial for me but LIZZY's vocals screech through to give it that extra metallic edge. "Love Kills" has some gross lyrics ie: "Here comes a candle to light you to bed, here comes a chopper to chop off your head!" And is anthemic to boot.

"Brass Tactics" speeds things right up - real headbanging stuff. Strangely the next track is by far the worst on offer - slow yuk and horrid vocals. Strange, but things recover after "Ursa Minor" (I never want to hear that again) for the LP's title track. Power, power, power. Get out and aquire this vinyl - a supergroup in the making.

DAVE CONSTABLE

WILD DOGS
Reign Of Terror
(Steamhammer)

65

So, WILD DOGS return with their third album, and what I want to know is, does it recapture the quality shown on their debut? The answer is no, well not really, but it still has its moments. To tell the truth, I hated it on first listen and had to force myself to play it again.

Opener "Metal Fuel" starts cleverly with a nice heavy but melodic guitar sound, but then the overly-screetching vocals come in, tending to spoil the song a bit. And I don't like the silly bit in the middle; the band start pissing about somewhat and the song loses its way. The only track to really bite on this side is "Reign Of Terror" itself, very riffy with good time-changing and an excellent chorus that sticks in your mind after only one hearing.

I'll skip the first couple of songs on side two 'cos they're pretty average, but the rest show promise. Indeed, "Call Of The Dark" and "Siberian Vacation" are both killers; good song writing with a healthy dose of power and <u>true</u> metal (not punk). The final number, "Psychoradio" ain't bad either, although the drummer almost messes it up by trying to be too clever and losing the rhythm!

Well, three good songs and a couple of not bad songs. But a warning, even those take a lot of listening too.

MICK GRAZIER

LONDON
Powerplay
(Advance LP Tape)

Not in the end produced by Jimmy Bain, "Powerplay" sees genius Kim Fowley at the controls. If this guy can't do it for the boys then nobody can. "Drop The Bomb" opens up and this alone blows away the last LP after two minutes. Wow this is some heavy stuff; if Nikki Sixx heard this song it would probably end up on the next CRUE LP. Let's face it everybody knows that Lizzie Grey is the best songwriter in L.A. and after this LP I'm sure he's gonna get the breaks he deserves.

"Set Me Free" is my favourite cut on the LP and sees vocalist Nadir D'Priest on sparkling form. I really rate this guy, he has the kind of voice you either love or hate. "Set Me Free" has a killer riff that imprinted itself on my memory from the first time I heard it - an absolute killer of a tune, and sure to have you headbanging all the way.

"Hit And Run Lover" is mid-paced, and certainly a style that is quite progressive compared to LONDON's normal sound. "Under The Gun" is similar in style except with more keyboards, backed up with a storming metallic riff. "Oh Darling" is a BEATLES cover and pure fun all the way to the end of side one.

Side two opens with two barnstormers: "Fast As Light" and "Put Out The Fire" which sees LONDON pushing a semi-thrash direction under the influence of Kim Fowley. "Killing Time" is also a new side to LONDON - the boys go blues and they cut it.

"Hey Man We Want Everything" shouts Nadir D'Priest, and we are talking serious intro's here to the number "We Want Everything" and more power metal. The final cut is "For Whom The Bell's Toll" which was written by Blackie Lawless. Extremely demonic and gothique is the best way to describe this - a cross between BLACK SABBATH and THE CULT - and an extremely interesting end to the LP. Hopefully this album will make LONDON as big as CRUE - fingers crossed?

KELV HELLRAZER

VICTORY
Don't Get Mad Get Even
(Metronome)

VICTORY's debut album last year didn't quite cut it as far as I was concerned, but now that they've got rid of John Lockton and recruited ex-ACCEPT/HAZZARD/SINNER man Herman Frank to team up with Tommy Newton on guitar it's becoming clear that the Hannover act could start reaping rich rewards. Too bad that CBS decided to dump them like they have done with so many other acts in the past. (How many excellent albums do you have on the CBS/Epic label by bands never to be seen or heard of again?!)

Well this second LP delivers a massive F.O.A.D. to the fine folk at CBS and everyone else who gave'em bullshit, it's not perfect but, well, check the fucking thing out will ya? From the very first track, the stomping "Checks In The Mail" to the up-tempo "Running Wild" VICTORY deliver a record of solid action, given added kick by the production of Ric Browde. Charlie Huhn again rips into a highly palatable Niki Buzz voice; Fargopeter Knorn produces his best bass work to date; there's a fine two fingered salute to the P.M.R.C. in "Turn It Up" and a nice reference to the great Dr. Ruth Westheimer on "Hit And Run". Great stuff! What's more, cover-girl Gail Donath reminds me of somebody I know. Even more reason for me to love this album Ha! Now where can I use my free VICTORY logo stencil?!

DAVE REYNOLDS

DED ENGINE
Hot Shot
(Black Dragon)

This album has actually been out for quite a few months in the States on Pentagram Records. So why have Black Dragon picked up on it so late? Probably because they've been getting quite a good deal of press and the band can afford to take out ads in the major American music mags.

DED ENGINE have come up with a no-holds barred, raging metal album. It's full of chunky, face-melting riffs and death'n'dumb lyrics, lotza cliches and pretty average, predictable arrangements but it's kinda good. "Hot Shot" hits the back of your throat like a hot curry. You wanna get rid of it quick but find it gets more appealing the second time you attempt to swallow it. Ten tracks of solid, Michigan metal. Every metal fan should check it out.

DAVE REYNOLDS

KRANK
Hideous
(Metal Blade/Roadrunner)

"No thanks to posers and glam bands" reads the blurb on the back of the record sleeve. Oh yeah? So what's the make-up and pretty boy hair styles eh? What's with the KISS meets JUDAS PRIEST in Godzilla's cave outfits eh?! Why did they thank CINDERELLA and WHITE FOXX?! If they're not glam bands then I'm into AGNOSTIC FRONT. Who needs this bullshit?

Penn state's KRANK first came to the world's attention via a cut on "Metal Massacre Volume 7", "Rented Heat", which also appears on this debut album. If you liked that then it's a sure fire bet that you'll dig the album. It's certainly heavy duty with lotza bangin'n'crashin', tracks called "Power", "Rock The House" and "Don't Fuck With Me". KRANK possess all the charm and subtlety of a rogue elephant. Dumbo metal? Not quite but lumbering all the same.

DAVE REYNOLDS

TANKARD
Zombie Attack
(Noise)

When I was in Germany recently I heard some favourable and some not so favourable comments about this band so I listened with interest to this, their debut album out on Noise. What did I think I hear you ask?

Well to be honest I wasn't exactly leaping in the air but nevertheless I think it works so I recommend it. If you liked the simple riffs of LIVING DEATH's debut LP then you'll like this, especially tracks like "Poison" and "Screaming Victims". I would compare the band to a mixture of the hardcore punk style and the simplicity of someone like VARDIS and I'm sure you could find tracks like "Mercenary" on any U.S. hardcore album.

Have I discovered a band who are undoubtably tagged with the thrash label trying to play hardcore or is it just that the band are still young and have some way to go to develop their style. I go for the latter. The guitar work of Axel and Andy is good but there are some tatty areas in Gerre's vocals which could be ironed out. Most of the tracks work well but I think you have to give this album a long reign since playing it non-stop may bore some because of its lack of outstanding technical songs. Fear not, the energy and enthusiasm shows through if you let it. Not bad for a debut effort - keep trying.

MIKE EXLEY

TYSONDOG
Crimes Of Insanity
(Neat Records)

TYSONDOG seem to have dispensed with their leather'n'studs for a more clean cut 'L.A.' look. But don't be fooled by the new image because the Geordie metallists are heavier and more rabid than ever before.

"Taste The Hate" opens the account with a semi-speed metal affair with strong riffs and a catchy chorus. TYSONDOG's emphasis on mixing melody with heaviness is evident from the start and is underlined throughout the album, with "Eat The Rich", "Judgement Day" and the anthemic "Don't Let The Bastards (Grind You Down)" being the best examples. In fact the bands obvious JUDAS PRIEST influences on past offerings have virtually disappeared out of the window.

Elsewhere, the ALICE COOPER classic "School's Out" is given a rousing, more heavier outing, whilst the best track, "Smack Attack", is saved for last - powerful hard driving metal at its best, excellent.

Yes, TYSONDOG are back with undoubtably their strongest vinyl offering to date strongly recommended.

BERNARD DOE

SEPTIC DEATH
Now That I Have The Attention, What Do I Do With It?
(Pusmart Records)

Now these guys are really over the top. Eighteen tracks of sheer fucking bedlam played at neckbreaking speed. Check out some real "classics" such as "Quits", "Child", "Poison Mask" and the list just goes on. With each track averaging about one minute, it's a must for all lovers of S.O.D. style thrash. Well, a short review, but there ain't much you can say about this, just go out and buy it.

DAVE PARKER

TESLA
Mechanical Resonance
(Geffen Records)

This is the latest sensation to hit the HR/HM scene from the States and brought to you courtesy of Peter Mensch and, no doubt, John Kalodner too.

Released in the States December 1st TESLA's debut album is a must for all U.S. hard rock fans. With a line-up of Geoff Keith (vocals), Frank Hannon and Tommy Skeoch (guitars), Brian Wheat (bass) and Troy Luccketta (drums) the band have copped a VAN HALEN riff or three and whisked it up with such diverse influences as BAD COMPANY, LED ZEPPELIN, FREE and maybe even RATT to produce, believe me, one of this year's best releases and an album that's being raved about in high places!

Highlights? There are plenty. Possibly the best track is "Cover Queen" a VAN HALENized axe induced paen to the girls who adorn the fronts of Penthouse, Mayfair or, uh, Color Climax ha! Then there's always the storming "Cumin' Atcha Live" or "Before My Eyes" which has a really weird middle section where Hannon and Skeoch come across sounding as if they're in SIOUXIE AND THE BANSHEES!

But note must be made of the classic "..ck Me To The Top". A mark of genius as a two fingered salute to those dickheads who are trying to turn rock into a four letter expletive. The song, by the way, is slightly similar to AVIATOR's heavier moments although, of course, even heavier.

I don't have the space to go into anymore detail about TESLA's debut but it's a very, very good album and, rest assured, this won't be the last you'll hear of 'em!

DAVE REYNOLDS

SATAN
Into The Future
(Steamhammer)

This mini-LP is the first release from SATAN since their resurrection and even I'm surprised by just how good it is; the band have really gained in the power department and are now playing so tightly it's unbelievable. All four songs here are of top quality, and new singer Michael Jackson has turned out to be quite a find, his rough edged delivery suiting the bands approach right down to the ground.

First track up is "Key To Oblivion", and it's clear from the beginning that the band weren't kidding when they announced a return to the style of "Court In The Act". The lyrics run "Into the future, back to the past", and this song shows that it was definately the right route for them to have taken. "Hear Evil, See Evil, Speak Evil" is next, another good song with a really memorable riff. I could have imagined this being played by the band during their BLIND FURY spell, but if it had appeared on "Out Of Reach" then it would've easily been the standout track on that album. Producer Roy Rowland has also done a great job here, the guitars are nice and loud and you can actually hear everything that's going on, which makes a change, eh?

Over to side two and the instrumental "Fuck You", which is full of melodic guitar duels but still, to quote the band themselves, "heavy as fuck!", and with a nice bit of humour injected into it as well.

In my opinion they've saved the best til last though, "The Ice Man". Quite simply this is a brilliant song, and quite probably the best thing the band has ever done, being full of power from beginning to end. Honsestly, this song is fucking excellent.

I admit there have been times in the past when I've doubted SATAN's ability to make a comeback, but one play of this mini-album and all those doubts vanished. The band are currently lining up live dates, both in the UK and Europe, buy this mini-album and go and see them. You won't regret it!

Band contact: SATAN, 22 Fulbrook Road, Kenton, Newcastle-upon-tyne, NE3 3TQ, ENGLAND.

MICK GRAZIER

RAW POWER
After Your Brain
(Toxic Shock Records)

It's not often we see hardcore/thrash bands from Italy but one in particular, RAW POWER realy come into light. "After Your Brain" in my opinion is a good follow-up to their excellent "Screams From The Gutter" album. Thirteen well produced tracks influenced by GBH and all with that typically hardcore drum/guitar/vocal sound.

Particular tracks which stand out the most with this ingrediant are "You Are Fired", "We Shall Overcome" and "Keep Out".

However, I feel that on just a few of the tracks the power does lack in places, but all in all a good punk/thrash LP with lots of zip, good hardcore lyrics and a great album to mosh to.

DAVE PARKER

AARONSROD
Illusions Kill!
(Roadrunner)

From the man who has produced TKO, ADAM BOMB and new WILD DOGS vocalist Michael Furlong - Hawaii based Rick Keefer - comes Hawaii's new metal gods AARONSROD. Fronted by Italian born Angelo Jensen, AARONSROD have been given the unmistakable Keefer production and even cover Adam Brenner's "Russian Roulette", a song co-written by the Bombed one with Keefer (It's a good version too).

Elsewhere there's some great music going down, lotza wailing solo's and greased lightning riffs from Neil Delaforce and Brian Spalding; the song writing by the band isn't bad, the best examples being "Never Cry Wolf" (featuring some intense Jake E.Lee style guitar work), "Hard As Stone", "Mirage" and the track that introduces you to the album, side one's opener "Do Me In". All in all, quite a good release.

DAVE REYNOLDS

ENGLISH DOGS
Where Legend Began
(Under One Flag)

Well this album is gonna shock a number of people - it certainly took me by surprise. I mean who would have believed ex-punks ENGLISH DOGS recording a thrash concept album? In fact it's not as ridiculous as it sounds, because after a few listens this album really does grab your attention.

All tracks are between 5-8 minutes long and as you can imagine very complex. The ENGLISH DOGS are certainly more metal than punk these days and, as with the last album, METALLICA are still having a strong influence.

The vocals at times stuggle to handle the musical complexity of the songs but that aside, there's not much to fault with this album. Just go out and grab a copy, and be prepared for the most surprising album of the year.

BERNARD DOE

MAGNUM
Vigilante
(Polydor)

MAGNUM are veering away from their soley pomp/progressive leanings and this LP sees them more in commercial rock territory. Stand-out songs, such as "Back Street Kid", "Sometime Love", the lyrically superb "Need A Lot Of Love" (this should be a single), and "Midnight (You Won't Be Sleeping)" are complimented by the other five tracks, none of which are throwaway, to form an excellent flowing album. OK so they sound modern - they are now a commercial rock band - but they do it better than any other UK act. Very pleasent listening.

DAVE CONSTABLE

DEATH MASK
Split The Atom
(Killerwatt)

DEATH MASK are a New York based quartet who play aggressive speed metal very much reminiscent of early EXCITER, even down to the Dan Beehler like shrieks from vocalist Steven Michaels.

Unfortunately this album is on a loser from the off due to the weak production by the mighty Jon Mikl Thor and his side kick/guitarist Steve Price. Simply the production lacks balls, as each track, one by one comes charging in at 100 mph only to fall flat on its face.

A couple of numbers like "Nightmares (A Lesson For The Innocent)", and in particular, "Death Has No Boundries" cry out for that raw powered sound to enhance the speed and aggression being delivered, showing, at least, the ability is there especially from guitarist Benny Ransom, who generally puts in a sparkling performance throughout - but my advice to DEATH MASK is if they want to play speed metal then get a producer who understands the music, instead of a comic book metallist who sounds as if he puts more puff into blowing up his hot water bottle, than behind the production desk!

BERNARD DOE

IRON MAIDEN
Somewhere In Time
(EMI)

There's always the temptation to slag off a major label band's new album, right D.C.?! By getting rave reviews everywhere you look, it's easy to sit down and really lay into a major band just to look good and be the first person to hate the album in print. So could it be curtains for MAIDEN in MF? Plenty of abuse for the likes of Dave Murray, a man who launched a legend?!

I actually like MAIDEN for what they are on face value and that's for being a decent British metal band and this album's OK, 'tho if this were the truly horrible "Piece Of Mind".... This doesn't mean I'm gonna give you a five page, track by track run down; mush about what kind of drinks Steve Harris has in his pub; several meaningless paragraphs littered with expletives; or stories about MAIDEN's management. No, I'll leave that all to the experts(sic).

"Somewhere In Time" doesn't really represent a stage of progression for MAIDEN but rather shows that they're now able to afford to play around with new instruments and get the distinctive MAIDEN sound our of an array of synth-this and synth-that. They will, of course, succeed with this approach which may be truly galling for JUDAS PRIEST, the true Gods of British HM, who have had nothing but slaggings from the moment the kiddies heard K.K. and Glen's synth induced axe attack on "Turbo".

Song wise the material is certainly MAIDEN for, despite the change in instrumentation, nothing could be mistaken for anyone else as the band deliver a only-just-slightly altered form of that old MAIDEN horse race sound with sonic attacks in the form of the swashbuckling title track with Bruce Dickinson's vocals high in the stratosphere as usual, "Heaven Can Wait" or the complex gallop of "The Loneliness Of The Long Distance Runner" (what a fucking pretentious title!)

It's nice to see, though, that Adrian Smith has finally emerged from the shadow of Dave Murray both with his guitar playing, especially on the single "Wasted Years" and as a songwriter in his own right so that it's not ALL Steve Harris eight minute plus steeplechases. Smith's "Stranger In A Strangeland" is brilliant, a stomping number with synth backing a-la RUSH. More of this kind of stuff soon 'H'!

All said and done the perfect musicianship of "Somewhere In Time" is a far cry from the abysmal "Soundhouse Tapes" (could I really get 300 dollars or more for mine?). Let's face it, it's a wonder they ever got a deal with that to hawk around! Still they did and they're huge. Stuff dreams are made of, rather like West Ham beating CHELSEA 5-3 eh, Bernard?!

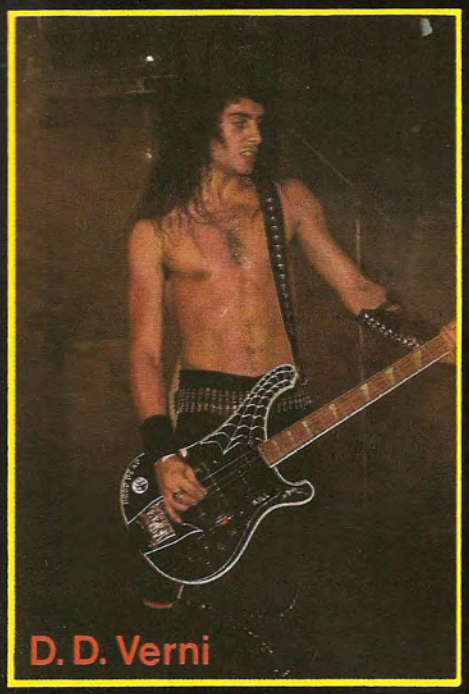
DAVE REYNOLDS

TYGA MYRA
Deliverance
(Ebony)

Quite a surprise this album. TYGA MYRA are a pretty raunchy bunch judging by what I hear emanating from the black disc revolving round my turntable right now. The album opens with a terrific power metal cut that intro's with a riff copped from QUEENSRYCHE's original EP before smashing its way into your brain-cells with an awesome blockbuster of a track "Deliverance (Last Rites)". A genuine classic.

The rest of the record takes a back seat when compared to this onslaught but the likes of "Future Vision", "Lightning Never Strikes Twice" and "Ain't Got Long To Go" come close. Worth investigation.

DAVE REYNOLDS



D. D. Verni

Bobby 'Blitz' Ellsworth

Bobby Gustafson

OVER KILL

'Rat' Skates

Pix Ira Rosenson

FIGHTING FIRE WITH FIRE

BERNARD DOE Talks To OVERKILL Drummer 'RAT' SKATES

One of the first bands to benefit from Megaforce Records recent affiliation with Atlantic Records will be New Jersey's OVERKILL who release their new album entitled "Taking Over" in February.

OVERKILL have been in existence for around five years now and were formed by drummer 'Rat' Skates and bassist D.D.Verni after they split from a hardcore band called the LUBRICUNTS. They quickly hooked up with vocalist Bobby 'Blitz' Ellsworth together with two guitarists and started out playing the local clubs. Back then OVERKILL's live set consisted of mainly MAIDEN, PRIEST and SABBATH covers, but in 1983, after a number of guitarists had come and gone, the band recruited axeman Bobby Gustafson and recorded a demo entitled "Power In Black" (reviewed in MF3) which gained the band a strong underground following and a lot of interest from HM independent labels.

In 1984 OVERKILL had tracks featured on the "Metal Massacre V" and "New York Metal '84" compilation albums. Then in July '85 released a four track EP "Overkill" on Azra Records. Soon after the EP's release OVERKILL were snapped up by Megaforce Records for whom they released their debut album "Feel The Fire" towards the end of '85. The album was later released in Europe by Noise International.

So with much of the history lesson out of the way lets get the views of 'Rat' Skates, who I recently spoke to, prior to the bands U.S. tour supporting SLAYER.

First of all 'Rat' why did the guys from OVERKILL change their musical direction from punk to metal? "Well we all grew up listening to the same kind of music. Bands like the SEX PISTOLS and THE DEAD BOYS were really happening at the time and we were very into it and also the stuff was easy to play. But then as we learnt to play our instruments better we wanted to progress musically so we went on to the more metal stuff. That punk attitude though has never left the band."

How did you get your first record deal with Azra? "At the time we were just hungry to get a record out and we just jumped at the first thing that came along. Dave Richards from Azra rang us up with, what to us, sounded like a good deal, but we didn't have a lawyer and we ended up signing a terrible contract and we feel we were ripped off in every way possible. Really its something we want to forget about - it was just a very bad experience."

Well soon after your EP came out you hooked up with Megaforce. How did they get involved? "Well Johnny Z from Megaforce had known about us for years, even before he started up his record label. We had a demo out entitled "Power In Black" which we sold over 1,500 copies of just through his record store (Rock'N'Roll Heaven) and this demo was selling better than any album in his store. So he had always been keeping an eye on us. Then about two years ago we done a show with ANVIL at L'amour in Brooklyn and Johnny came down and that was it; that was the show that convinced him he should sign us. Ever since then its been great; Johnny Z is a great guy and Megaforce is a great label, and we've only got good things to say about them."

So you're happy with your debut album "Feel The Fire"? "Well we're happy to a point, seeing as it was our first album, and you always learn a lot when your recording your first album. But we're not happy with the production. It wasn't really anyone's fault, it was more of a learning experience and we had a lot of equipment problems. But for the next album we've produced it ourselves and we've spent as much time as we needed to get the exact sound we wanted. Also the songs are a lot better."

Earlier this year you came over and toured Europe with ANTHRAX. How did that go from your point of view? "Oh fantastic - it was a great tour. ANTHRAX are great guys and all the shows were really great for us.

"Unfortunately, because of the expense, we couldn't take our whole stage show to Europe, but we really love it over there and hopefully we're be going back early next year."

Were you disappointed that you didn't get a chance to play any gigs in the UK at all? Especially as ANTHRAX managed to come over and play the Hammersmith Palais before they returned to the States from that tour. "Yeah we were disappointed, and we all very much wanna play in England, so hopefully we'll make it over there next time."

Metal Hammer have just released a compilation video, featuring OVERKILL along with ANTHRAX and AGENT STEEL, filmed during one of the shows in Germany. But I understand there are plans to release a seperate video featuring virtually your whole show from that gig. What's the situation on this? "Yeah, the show we did in Bochum was video taped and lasts about fifty minutes and really shows what the band's all about."

But wouldn't it have been better to video a show, maybe in New York, where you had your whole stage set-up to give an even better impression? "Well I think we're gonna be doing that as well but for the time being this is gonna be our first video and it will give people a taster of what we're like live.

"Over here we're gonna entitle it "Escape From Stalag 13". I don't know whether you've seen those "Hogan's Heroes" shows? Well the video has a lot of "Hogan's Heroes" type bits in it and it's gonna be a kinda goof on that show."

Now about your upcoming tour with SLAYER. Aren't you worried that SLAYER's crowd might get violent towards you? I've heard that a lot of bands refuse to play on the same bill as SLAYER? "No, we're not worried about SLAYER's crowd at all - I'm sure they'll like us. Also I think we will have our own audience as well; kids who are there just to see OVERKILL and not SLAYER. But I don't anticipate any problems."

So what about your new album? "Well the album's gonna be entitled "Taking Over" and the new songs are much stronger and more like "Hammerhead" and "Rotten To The Core" which people seem to like.

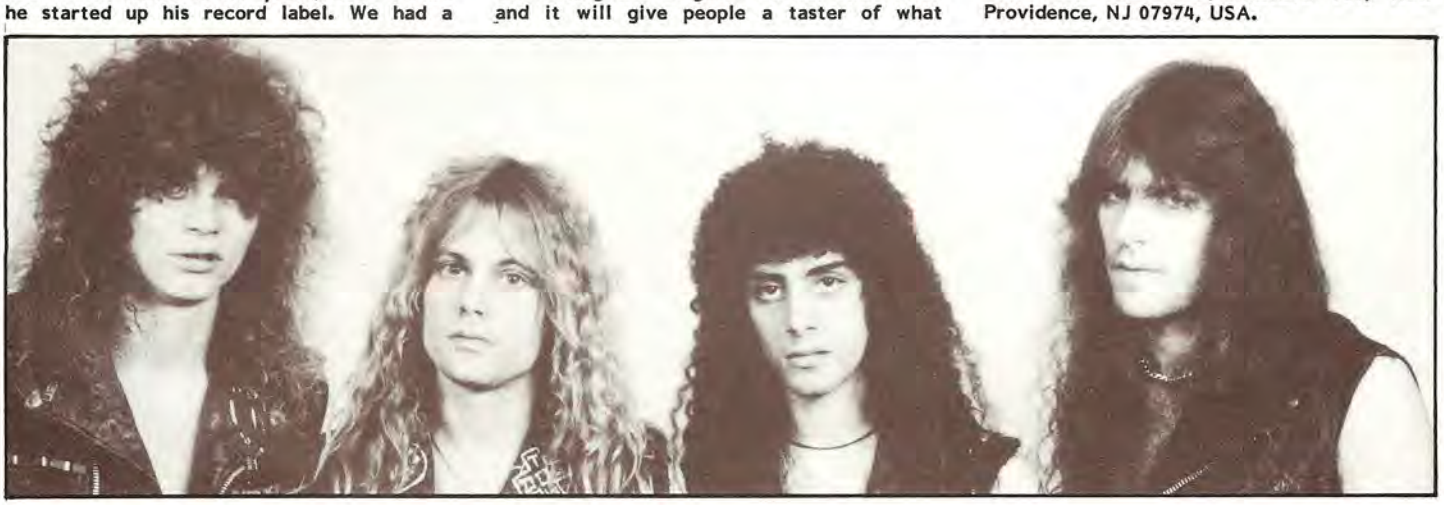
"We're not a thrash band and we don't play everything at 900mph just for the sake of playing fast - we play at whatever speed is comfortable. Some of the stuff might be a little slower, but sometimes slower stuff can be heavier like BLACK SABBATH."

I've notice that a lot of magazines have been labelling you as a "thrash" band, which of course you're not, does the "thrash" tag worry you? "Yes, I guess it does, because we're <u>not</u> a thrash band. We're OVERKILL and what you hear is us. I think we're a very powerful metal band and, as I said, we don't play fast for the sake of it, we do what we think is comfortable and play what <u>we</u> want to play and that's that.

"I don't really like labels, especially this "Death Metal" thing which is ridiculous - it's just a bunch of bullshit - the same with the satanic stuff. I guess when you're young its great to do that because Satan and all that <u>is</u> a heavy subject, but who needs that? Really they're playing with fire and I think they should just drop that because there is such a lot of over things that they could write lyrics about."

Well, as I write, the OVERKILL/SLAYER tour is well underway and by all accounts OVERKILL <u>are</u> being very well received. As I said earlier, the "Taking Over" album is due to hit the record stores in late February, after which we'll hopefully see the band return to Europe for some live shows. If you got burnt by "Feel The Fire" then believe me you'll have your face totally melted by OVERKILL the second time around!

For more info and detail of merchandise write to: OVERKILL, P.O.Box 721, New Providence, NJ 07974, USA.



Pic Kevin Hodapp

IN FOR THE KILL

GAZ SHARPE Discovers The Killer Instinct Of TYGA MYRA

TYGA MYRA are heavily into murder. But before the incriminating evidence is unveiled lets dwell on brass tacks (hammered into the forehead perhaps?) and an album called "Deliverance".

What can I say? It's very British heavy metal that's sorely lacking these days. It's like..er,um...an icepick in the groin. No, maybe a blowtorch to the eyeballs or a good old fashioned kick in the bollocks. (With steel toe caps of course).

I have the feeling bandleader and guitarist Teggi would like to perform these savoury acts on various people who have tried to gag the band by certain means. The other defendants in this sordid case include Randy Lingham (or Baz) on bass, Mike Jurgens on guitar and Steve Dean on drums. The plot developed in April '84 when the group was known as VIXEN. In their bio Teg claims to have sessioned with SAVAGE but I'm assuming its not the one I know. Andy "D-Day" Dawson of the Mansfield fuckin-mega-should-of-been-playing-Madison-Square-Gardens-by-now-but-blew-it SAVAGE nearly dropped his pint when I enquired! Steve Dean meanwhile boasts membership of STEELER but Ron Keel was unavailable for comment on that one.

Teggi would like to introduce compulsary airholes into agents for a start. "We have strong feelings on this!" he moans. "It's a situation at the moment where bands are cutting their throats and not realizing it."

Could you explain? (I ask this very politly as I remember vividly that episode of Doctor Who where the universal do-gooder was strangled by the telephone flex and after all Teggi is in a bad mood and for all I know could originate from Mars, or even worse - Venus! Where AGENT STEEL come from.)

"People expect to see a certain amount of FX at a gig. After all we are entertainers so we should entertain so long as its not foresaking the music. The kids who go to clubs must think half these bands are well naff when they see a poor light show, no FX and a rotten PA. It's down to the agents really as they've too right a rein on things so that small bands just can't afford to put on a show."

What does a TYGA gig deliver then? "TYGA MYRA" thrive on live work!" he exclaims as I realize I'm safe from his venting wrath with this cordless phone. Phew!! "We've been the breadth of this country almost, and very often make a loss to put on a good show. This band is so in debt now because we've been digging into our own pockets. As for our show, we'd rather not say, you'll have to come and see us. When we do play a venue we get like the regular crowds, but we go back and its doubled! We have that effect!"

Your album has been out three months now so what do you think to the press reaction to it? (Silly question). "Pretty awful!" (He's getting mad again!) "We've had some really daft reviews but thankfully Tommy Vance and 210 are 100% behind us. The thing is it doesn't appeal to a minority. There's near thrash stuff and mainstream metal as well. Unfortunately the record doesn't project the energy of the band live but its difficult to get that on an LP."

How come GRIM REAPER stalwart Nick Bowcott got involved? Did you bribe him with Tandooris?? "Nick was invaluable to us really. We were of course unexperienanced in the studio and Nick helped with getting the right guitar sounds and things. He wanted to take a backseat though which is why it says on the sleeve "assisted by Nick Bowcott". He didn't want a production credit. The whole thing was recorded in a real tiny room and mixed in a week!"

How was recording, being your first time? "Well we had to virtually live in the studio. We'd start at 9 in the morning and go right through 'til 3-4 at night, get some sleep and wait for the alarm to wake us up at 9 again. Nick was great though, he completely cut himself off from REAPER and all his other involvements to do it. He played a major role." Who is Major roll? "Uh?"

How did you get the deal with Ebony then? "Our demo got to them via another of their artists." (I wonder who that could possibly be?) "They offered a deal but then Martin Hooker at MFN took interest and started talking about it. Martin held off too long though and we were desperate to get the album out so we signed to Ebony."

Why wasn't it recorded at Ebony's haunted mansion? Were you scared?? Teg pauses quite a while before answering this one. "All the stuff Darryl produces has his trademark which we felt we didn't want. I'm not saying he's a good or bad producer but we wanted to sound different which is why we paid to do it ourselves."

I hear you've recorded a load of thrash material for the next album? "Yeah we did" he admits feebly. "We recorded some songs but then took a step back and thought is this what TYGA MYRA is all about??"

So how will the new album sound? "It'll be a killer!!" he enthuses. "We want Kevin Kane our sound engineer to produce it so we'll have to sort out some deal with Darryl over co-producing at Ebony."

You subtly mentioned "Killer" there!! "Oh yes, we all have a murder fetish!" he boasts. "'Deadzone' on the first album is all about being in a murderer's shoes, thinking his thoughts. We were reading all these psychiatric files while in the studio, really appalling stuff! All these incredible things about Hindley, Brady and Sutcliffe (The Yorkshire Ripper). In fact the band's name is derived from Myra Hindley and a quote from Lord Longford who said she "Has the heart of a lamb and the mind of a tiger."

Our American readers may not know of Hindley and Brady's dastardly deeds so give them a little taste. "Oh she was very insirational!" he gloats. "They kidnapped little kids and recorded them being tortured. They killed at least three kids and buried their bodies on Saddleworth Moor near Manchester."

Yeah, real lunatics. "Talking of lunatics, our bass player Baz is totally fuckin' mad! The worrying thing is he's genuine, it's not an act. I tell you, he makes Cronos look like God's right hand man!!"

What's the demented one been up to recently? "At our last gig in Warrington he leapt off stage, ran down to the DJ's booth where this little girl was standing, pulled a face at her and screamed "Do you want to play with my chainsaw!!!" She ran out of the building! Hey, tell them about our album cover!"

Why? "Darryl has banned it!" he exclaims with obvious glee. "It had a full facial of Myra Hindley and superimposed were little children hanging by their hair! I can't see what the problem was though." he muses.

"'Deliverance' wasn't quite as we wanted though. We had a girl do a really great cover involving a chess board but then SYRON VANES put out their album on Ebony, with, you've guessed it, a huge chessboard. In the end we only got a two colour thing which we weren't very happy with."

Getting back to your fixation with death, how obvious is it on the record? "It's there alright! There's one line which goes "If you don't get mown down by a bus you'll be slaughtered by the murderers"! It's all about how we are all slowly dying and there's nothing you can do about it."

How is the album doing saleswise? "We're not too sure yet. Tommy Vance on the rock show and 210 are like I said really pushing it."

Well it sounds like "Deliverance" is an essential purchase for all motel owners everywhere! The new album may or may not be called "Prophecy" and from what Teggi told me it'll have some kind of fingers down the throat cover. Actually Teg I have just the thing here, do you think Darryl would object to necrophilic cannibal sex with just a dash of baby lotion?

BEYOND THE REALMS OF DEATH

DAVE REYNOLDS Gets A News Update From LARRY LALONDE Of POSSESSED As Their New Album Looks Like Breaking The World Wide Open

We're still getting quite a few letters from irate MF readers claiming that we're wimping out by covering non-metal acts such as POISON, DOKKEN, RATT, KEEL etc. etc. That kinda gets me incensed because it just appears that so long as all this bickering amongst ourselves combines then the Heavy Metal genre will still remain a cult. I was recently offered an Andy Taylor (of DURAN DURAN fame) interview by his record company but immediately said "No Way". Maybe I should've done it, just to give some people something to REALLY complain about!

Anyway, an editorial decision has been made to try to bring more heavier material into the magazine which is why this issue is probably full of the heaviest bands around more than any other issue of MF in the past, but it isn't gonna stop me doing another CRUE, RATT or DOKKEN interviews in the future, they're good bands and, I believe, have every right to be in our pages, just as much as the subject of this piece - San Francisco's POSSESSED.

It wasn't so long ago that this band were featured in MF, but the reason for their appearance this time is because they've just released their dambusting second album "Beyond The Gates" (reviewed by yours truly in MF18) through Combat in the US and Under One Flag here in the UK. So to bring you all the gory, glorious details on the record I got in touch with guitarist Larry Lalonde again. So take it away Larry....

"We think this new record sounds pretty good, there's much better stuff on it and it's something we're proud of. There's some really weird stuff guitar-wise and pretty intricate. We just practice and practice to get things just right, and on this album I think we've really got it together."

The last time I spoke to you POSSESSED were planning on putting out an EP to follow the monumental "Seven Churches" release. What happened to that? "We weren't really sure what was happening around that time, the EP just turned out to be an album. Carl Canedy from THE RODS produced it and he knows a lot about working with bands like ours and he did a pretty good job and improved the drum sound a great deal!"

The thrash market seems to be getting bigger all the time doesn't it? "Oh yeah, it seems a little bigger than when I last spoke to you, more people are getting into it because of METALLICA". Do you think there's plenty of bands just jumping on the bandwagon though? "Yeah, definately. All those bands just don't know what the hell they're doing."

I notice that you've become a little faster on your new album but not to the point where it's all just a hard-core blur. "Yeah, we've tried to get a little faster but we've also learnt to play slower things too." It's a nice mixture - shades of METALLICA??

By the way Larry, what kind of audience do you attract? "We get every kind at our shows, not just thrash people. The audiences are pretty cool at our shows, there's never any fights and the fans just have a good time." That's nice to know, bear that in mind because if you want heavy metal to survive then everybody has gotta support the music they believe in and not act like mindless idiots at shows and then start screaming when the powers that be close things down.

I can see POSSESSED really breaking it big in the next few months. As I said in my article on the band previously, they have youth on their side and the musical ability to match any in their field. Oh, and that "Beyond The Gates" album is fucking HEAVY! Get it!

JEFF BECERRA

LARRY LALONDE

MIKE TORRAO

Pic Claudia Ehrhardt

BESTIAL INVASION

MIKE EXLEY Meets Bassist/Vocalist SCHMIER And Explores The Recent Changes In The DESTRUCTION Line-Up

On my arrival in Germany I was told that this was the seat of European thrash. According to the locals Germany has so many thrash bands that you stumble over them everywhere you go, but unfortunately only about 20% of them are any good. Oh well, never mind; Schmier's a happy chap: DESTRUCTION have risen quickly to being one of Germany's finest bands, largely because of a totally individual sound and a fine set of songs which have so far surfaced on their releases.

Now they are starting to find a market abroad better than that of the local vino. Their third release, coming in the wake of the classic "Infernal Overkill" album, was a piece of plastic aptly titled "Eternal Devastation" which now has pride of place on many a turntable in the thrash world. Sadly, however, DESTRUCTION seem to have eluded the press and we have mucho catching up to do as we take our positions amidst the beer and sandwiches on their recent tour with RAGE and KREATOR.

So let's talk about "Eternal Devastation" first. Do you think this album is a great step forward from "Infernal Overkill"? "Yes I think so. This album is much better. We listen to a lot of today's metal scene and I think we have moved with the times. This album is more complex but it's still very fast. We tried to make it a lot heavier even in the slower parts and I think we succeeded. The writing is a lot better than on "Infernal Overkill" and I really do think it's the best material we've ever put out."

The production of Manfred Neuner is different to that on your previous releases - was that a planned step? "The guitar sound is different from that on the previous LP. I think today's metal scene has a very similar guitar sound, but Mike has always tried to get a more individual sound. Manfred wasn't a metal producer actually so he came to us with an open mind. I think he's the best producer we've worked with so far and I think his production turned out a lot better than than on "Infernal Overkill" or "Sentence Of Death"."

Mike's solo's are a very characteristic part of your sound, but there seemed to be a greater concentration on the riffs on the new album, why was that? "Actually I think Mike is a better rhythm guitarist than a lead guitarist. He really concentrated on the riffs because he had so many good ideas. That's one reason for Harry coming into the band - he is a very good lead guitarist and he frees Mike to concentrate on new ideas with the riffs. Mike will still share solos with Harry though and already we're beginning to see an improvement in his solos."

What has the reaction been like to the album so far? "I've heard that they are very good. Some stupid people said we were going commercial, but most of our fans have said that it's a lot heavier and that it's better than "Infernal Overkill" - I don't care about the bad press who haven't really listened to the album, so long as the fans like it."

I notice the lyrics are more varied now. Is that a reaction to the criticism you've received in the past for being just another black/death metal band? "The lyrics were like that in the beginning, I agree. I didn't really concentrate on the lyrics then, but now I think you can see that we've come up with new ideas for the lyrics. I care a lot more about my writing now. I don't like being labelled black metal or death metal because we just play very heavy,

Pic Alexandra Dorrie

SCHMIER

anyway I don't think those labels mean much to the average heavy metal fan."

Let's talk about the personnel changes now. Why did Tommy leave just when everything seemed to be taking off for the band? "Before we went into the studio we had a lot of problems with Tommy I'm afraid. He wanted to work on other things, so we said - "are you still comitted to the band or do you want to be kicked out". He stayed for the recording but then he decided to leave. We still get on well, I believe he's working with a new band now."

What's it been like working with his temporary replacement, Witchhunter from SODOM? "Very good. He's a good drummer and we are good friends. It was difficult at first because his style was very different to ours and because he had only three weeks or so to learn all the stuff, but he's getting better day by day."

What about a repalcement - is there any chance of Withhunter staying on? "We don't seem to be able to find a new drummer, because we are looking for a lot in him. He must have plenty of energy and a good outfit - after the tour we will start looking again because Witchhunter will be returning to SODOM. We need somebody who is totally commited to DESTRUCTION and unfortunately Witchhunter is dedicated to SODOM. Actually we did find a drummer once - he was a Jazz musician with short hair; not quite right for us I think - ha, ha!!

Quick get me another beer before my throat cracks with laughing. Could be interesting though! Now then, tell us about the philosophy behind recruiting Harry on lead guitar? "Well, Mike wanted help with writing songs and we were looking for a better live sound. The idea of a second guitarist was not a new one, it's just that it has taken a long time to find one because once again we were looking for a lot in him. I was very impressed with Harry but still a little surprised when he told us he wanted to be in the band. Now it's really great, he's totally committed to us."

Will you be able to keep that characteristic guitar sound on your further releases? "That's a good question. Obviously two guitars have different sounds so our sound probably will change, but we are hoping to keep an individual sound; maybe not the same one as we have now, but still one that is individual to us. I think our musical style will change as well because Harry is influenced very heavily by classical music and Mike is already starting to use classical influences in his writing."

That should make for some interesting new material. On the live front, do you feel you will mature a lot more as a live act now? "Yes. As a three piece it was hard live to sound as we had on the album. We did have some problems live because Mike's solos were not very good with just the bass and drums, but now we're getting much better on stage and Harry helps with the solos now of course, so it should sound better."

What was the reaction when you played in Canada with CELTIC FROST? "We had a lot of problems with CELTIC FROST before that gig because we didn't like each other, but after it we got on very well because Tom Warrior came to us and asked us to forget all the shit that was between us. I'm a big fan of theirs, especially the latest stuff. That gig was fantastic! Really, that's the only way I can describe it to you. There were about 4,000 people there - it was the best day of my life."

What are your plans after this tour? "Well depending on when we find a new drummer, we'll be going into the studio to do a new maxi. DESTRUCTION will be a totally different band by then, but there are already some ideas in our minds for that. It will be fast but it should have classical influences as well. On the live front we hope to get to the States early next year because I've heard that Brian Slagel (Metal Blade boss) wants us to come over there. I'd like to go over with a German band like KREATOR because I think we'll be headlining over there. I don't know how we'll go down there because U.S. metal fans are different from those in Europe, but I hope we can do a good tour. As for the U.K., I don't really know how popular we are there, but I would like to do one of those Hammersmith dates for the U.K some day."

So, there you have it folks! It looks as though DESTRUCTION may be coming to something of a crossroads in their career at the moment. In need of a new drummer and with Harry fresh to the band with his different influences, we might well see a change in the bands's style that will make "Infernal Overkill" seem a distant memory. What a memory though - tracks like "Invincible Force" and "Death Trap" must go down as certain classics. When that "Sentence of Death" was first passed I know it might have seemed like "Infernal Overkill" but look to what it led - "Eternal Devastation" for all Hi-Fi's. UNREALITY!

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PENBANGERS

I'M a 20-year-old swedish metal head looking for serious tape traders who collect quality recordings. I also wanna trade t.shirts, fanzines, videos and more. So if your music taste is: Legacy, Death Angel, Exodus, trouble, Possessed, Metallica or other good heavy/speed/power/death/black metal bands. Write to: Hakan Pettersson, 6200 Kampersvik, S-45081, Grebbestad, SWEDEN.

SATANIC female metallist into rages of metal such as Venom, Exodus, Metallica, Slayer, Destruction, Sodom and King Diamond. If any of you want to talk about the rulers of metal - Venom - write now: Michelle Lapthorne, 43 Cox St., Geraldine, South Cant, South Island, NEW ZEALAND.

I'M Japanese Death/Thrash maniac's "Death Legion" into: Death, Possessed, Cryptic Slaughter, Hatred, Destruction, D.R.I., Violent Force, Necrophagia and all death bands!! I'll buy or trade demos and live tapes. Please send list to: Koji Kuno, 4-1-13-709 Masugata Tama-ku, Kawasaki-shi, Kanagawa, T214 JAPAN.

17-YEAR-OLD hardcore thrasher seeks to trade demos and live tapes with compatibles all over the world. If your faves include Messiah, Death, Celtic Frost, Possessed, S.O.D., Nuclear Assault, Kreator, D.R.I., Wargod, Death Angel etc. send list(s) to: Marcus Kohler, Kaiserstrasse 20, 6907 Nussloch, WEST GERMANY.

I'M a 21-year-old from Brazil into Jag Panzer, Warlord, Manowar, Warlock, Scorpions, Black Sabbath, Crossfire, Metallica, Metal Church, Tysondog etc. I'd like headbangers around the world to exchange tapes, t.shirts, posters and records . Write to: Joao Marciliano F. Leao, R.Cidade Cunha 27/13 Santos. SP, CEP 11030, BRAZIL.

16-YEAR-OLD French thrasher totally into Kreator, Celtic Frost, Slayer, Onslaught, Sodom, VoiVod, Blessed Death, Venom and everything speed and loud, would like to hear from other thrashers all around the world. Write in French or English to: Frank Paniez, 3 rue Gaston, Chevallier 62330 Isbergues, FRANCE.

22-YEAR-OLD into all forms of powerful metal. Wants to trade tapes and maybe merchandise. I want flyers too. I have over 300 demo and live tapes. I'm into Bathory, Destruction, Sodom, Slayer, Mercyful Fate, Possessed, Iron Angel, Onslaught and tons more stuff. Your list gets mine. Phil Tallevast, 2703 Westgrove, Houston, Texas, 77027 USA.

I'M a crazy kamikaze heavy metal maniac into anything that is loud and kicks ass. I am interested in hearing from maniacs all over the world. Esp. Japan and W.Germany. I want to trade or buy (VHS) videos and live concert recordings of HM and punk bands. My faves are Loudness, Anthem, Flatbacker, 44 Magnum, Early Kiss, Van Halen, Metallica, Slayer, Voi Vod, Early Judas Priest etc. Your list gets mine. Female maniacs are welcome. Correpondents also welcome. All letters will be answered. Write to: Ron (MZA) Marukawa, 23 Flamingo Rd., Levittown, NY 11756, USA.

DETHCORE - black/speed/death thrasher into the deadly sinister sounds of Slayer, Exodus, Celtic Frost, Possessed, Voi Vod, Antichrist, Destruction etc. Would like to trade demo/live tapes (Dethcore bands only - no wimp metal) with anyone in Canada or US also willing to buy live video concerts of dethcore bands. Your list gets mine. Write now: Derek 'Possessed' Petrovitch, 47 Upland Drive, Regina, Sask, S4R OB8, CANADA.

ATTENTION: Iron Angel freaks, the fan-club is still working. If you want to get info etc., just send one IRC (Europe)/two IRC's (Elsewhere) to IRON ANGEL F/C, c/o Stefan Meier, Am Markt 1, D-2732 Sittensen, WEST GERMANY.

HARDCORE thrasher into Venom, Sodom, Celtic Frost, Slayer, Destruction, Onslaught, and anything else that KILLS. I would like to buy or trade thrash mags or thrash tunes or just correspond with thrashers from England or other homes of hardcore metal. Robert Montano, 815 Glencoe Dr., San Diego, CA 92114, USA.

I'M an 18-year-old thrashcore thrasher from Mexico. I would like to hear from thrashcore thrashers worldwide. I'm into the almighty Metallica, and also into Slayer, Anthrax, Sodom, Kreator, D.R.I., Dark Angel, S.O.D., Possessed, C.O.C., and anything that can pulverize wimps!! If you're into RATT or W.A.S.P. then f**k off & die! Write to Ernesto "Thrashcore" Catalan, Tikal 2833, Fracc. Pinar de la Clama, Guadalajara, Jal. 45080, MEXICO.

18-YEAR-OLD Metal Banger wants to trade demos and live tapes with headbangers all over the world. I'm into Iron Maiden, Megadeth, Metallica, Slayer, King Diamond, Exciter, Motorhead and many more. Write to: Jens Schaaf, RheinstraBe 49, 5415 Nauort/Ww., WEST GERMANY.

MOSH OR DIE! 28-year-old slammer into the likes of S.O.D., Artillery, Jag Panzer, Nasty Savage, Blessed Death, Destructior, Acid, Onslaught, Razor, Living Death and loads of French metal such as Sortilege, ADX, Strattson etc. Looking for other collectors from all over the world to trade live gigs and demo tapes. I also have many demos and live shows from the NWOBHM scene. Your list gets mine. Write to: Jim Ferraro, 243 Melville St., Rochester, NY 14609, USA.

AMERICAN thrasher into S.O.D., Anthrax, Nuclear Assault, Crab Society, Exodus, Slayer, Metallica, King Diamond and much more. Looking to buy/trade live tapes, demos and interviews. Also have merchandise on many groups. All letters answered. Write to: Richard Brown, 3225 Chelsea Road, Sacramento, LA 95864, USA.

ALL Penbangers Beware - We are three girls called Jodie, Julie and Jacqui. We live in Melbourne, Australia and over here we're known as the Triple J's. We're into a lot of Melbourne bands such as Taramis, Axattack, Escape, Renegade and a lot more. If you want to know more about us Sleaze Dogs and what we're into you'll have to write. No one under 14 and no one over 20 please. Write to: Jodie, Julie and Jaffa at 5/30 Golden Ave, Chelsea, 3196 Melbourne, Victoria, AUSTRALIA.

HARDCORE punk and speed thrash fans is looking for serious, reliable people to trade cassettes and VHS videos. I have a very large demo/live cassette list to offer. Also, lots of videos, many of which I filmed myself, so I'm mainly looking for those who film their own also, or have access to direct copies of originals.
Write to: Mike, P.O.Box No. 2, Dallastown, PA 17313, USA.

FILIPINO thrasher into Artillery, Bathory, Celtic Frost, AOD, SOD, and all hardcore and metalcore bands interested in buying live tapes of tha above bands and more. Also would like to correspond with other thrashers. Send picture if possible. All letters will be answered. Please write to: Dave Rimmer, PSC 1 Box 444, Hill Air Force Base, Utah, 84056, USA.

SWEDISH 16-year-old headbanger into most thrash/speed - HM music wishes to correspond with bangers all around the world. I'm especially into Metallica, Anthrax, Motley Crue, Dio, Exciter etc. If there is anyone from Sweden answering maybe we can meet up for gigs etc. Write immediately to: Magnus Furelius, Vikingavagen 22, S-14900 Nynashamn, SWEDEN.

I'M eighteen-year-old metal thrashin' mad female from Japan who's into Anthrax, Queensryche, Metallica, Accept, Helloween, Priest, Scorps. I want to write to other metallers from all over the world. Please write to: Tomoko Saitoh, Kobayashi-So 1, 2-34-8, Wakamiya, Nakano-ku, Tokyo 165, JAPAN.

I am into Natas, Hellwitch (Pat is god), Nuclear Assault, Dark Legion (Mark Watts, let me see your butt), Bedlam, Crumbsuckers, DRI, Death Of God (Terry is god), the new Helstar, MDC and other pioneers of hardcore and punx. Anybody into tape trading contact me cos I'm honest, reliable and fast. Mike, 7660 Phoenix, 1543, Houston, TX, 77030, USA.

NOISY thrash punk wants to trade tapes with male/female tape traders all over the globe. Into: Atrait Ahead, Lethal Aggression, Tormentor (LA), Septic Death, Hatred, Corpse, Excel, Heresy, Cryptic Slaughter and many others. I want to trade any hardcore paraphernalia. Old hardcore as well as new. Write to: Emilio Garcia, 231 "A" N. Elizabeth, Monterey Park, CA 91754, USA.

METAL pair seeks dother pairs from anywhere all letters answered will trade tapes, cuttings etc. We both love the likes of Bon Jovi, Twisted Sister, Lee Aaron, Kiss (have every album) and Motley Crue. Write soon with photo if poss to Sye and Kate, 46 Ravensby Road, Carnoustie, Angus, SCOTLAND.

I'M a 14-year-old death thrasher looking to buy demos and live tapes of any of these bands: Death, Cryptic Slaugher, Whiplash, Frost, Possessed, Megadeth, Dreator, Sodom, Destruction and Slayer looking to buy tapes from thrashers around the world. Write to: Kevin Panko, 63 Longbow Square, MIW 2W6, Scarboro, Ontario, CANADA.

LONELY English headbanger (18), into Maiden, Metallica, Manowar, Helloween, Ozzy, Priest, Hallows Eve and Cirith Ungol. etc. Would like to write to intelligent, humourous females, 16 plus anywhere into similar. Write Grant Mangham, 7 Mables Villas, Holland St., Hull, Humberside, HU9 2JR, ENGLAND.

OHIO area bootlegger, looking for contacts worldwide. I have tons of demos/live tapes. Loads of Cleveland bands such as Destructor, Shok Paris, Purgatory etc. I have new shows by Metallica, Agent Steeel, Anthrax, Nasty Savage, Hallows Eve etc. I'm looking for any Impaler demos or live recordings. Send lists to: Craig Voltz, 318 W.Strub Rd., Sandsky, Ohio, 44870, USA.

FEMALE Metaller (19) seeks male species for some serious penbanging. I go wild to the pounding metal of: Metallica, Anthrax, S.O.D., Slayer, Overkill, Destruction, Helloween, Savatage and too many more to name. I know somebody's got great taste (distaste) as I do! Write to: Mona, 1331 Maurice, Lasalle, Quebec, H8N 1P7, CANADA.

17-YEAR-OLD Dynamo freak wants to trade tapes from bands like Loudness, Laaz Rockit, Yngwie, Anthrax, S.Grace etc. I've enough tapes to trade. I also want to trade videos (VHS Pal). I have videos of Slayer, S.Grace, Agent Steel and more. Write to: Luc Smiers, Dkn. Fritsenstr. 84, 5243 VR, Rosmalen, HOLLAND.

FEMALE black metallist (15) who has just risen from hell wants letters from all into Slayer, Celtic Frost, Possessed, Destruction, Kreator, Voi Vod, S.O.D., Venom, Exodus etc. All fallen angels, sons of evil and necrophiliacs write to: Laurae Harvey, 10 Wilson St., Geraldine, South Cant, South Island, NEW ZEALAND.

16-YEAR-OLD death metal rager into: Kreator, Overkill, Death, Sodom, Celtic Frost, Voi Vod, Possessed, Wermacht, Destruction, Genocide etc. Would like to trade tapes, pics., flyers, videos!!! etc.. send lists to.. Justin Ivey, 4422 Forsythe, Saginaw, MI 48603, USA. I am also in a death metal band entitled MUTILATION for info. write to the above address and prepare to DIE!!!

GIRLS look here, I'm a 18-year-old thrasher who wants to penbang with girls (thrashers, punks, everyone). Girls who play in bands... write! I'm into bands like: Slayer, Exodus, D.R.I., Metallica, GBH, Voi Vod, Kreator, Broken Bones, Disrespect etc. Send photo! People who want to buy cassettes, t.shirts, badges, info etc of Swedens most popular thrash/speed band DISRESPECT. Write now to: Tommy Wahlman, Solbackav. 29, 19149 Sollentuna, SWEDEN.

WANT to trade with those into: Quality FM/SB shows, records - especially Misfits and hardcore. Mostly into Metallica and Rising Force and almost everyone else - some are Misfits, UFO, Rush, GBH, Agnostic Front, Dokken, Slayer, U2.. My best for yours; all decent letters answered. John P. Mays, 6023 Quince Road, Memphis, TN 38119, USA.

TORMENTED 19-year-old male living in a town swarming with posers who worship Crue/Ratt/Ozzy. Would very much like to correspond with anybody who appreciates good music such as S.O.D., Agnostic Front, C.O.C., Sodom, Bathory, C.Frost, D.R.I., Suicidal Tendencies, Possessed, Hirax, etc. All letters will be answered. Write to: Robert Deathrage, 3425 John Lee Ln., Modesto, CA 95350, USA.

CORRESPONDANCE wanted with anyone over 21 who are into: Metallica, Accept, Stryper, Anthrax, Jake E. Lee, B.Sheehan, R.Rhoads, Atomik Tommy and many more. Have many live photos and tapes to trade. Write to: Peg Michik, 1100 West Dominick St., Rome, New York, 13440, USA.

21-YEAR-OLD male who listens to heavy metal. I would like to trade tapes with people in England and the West Coast (really anyone!!) I'm into Anthrax, Nuclear Assault, S.O.D. I have rare videos and rare recordings and some demo and live tapes. Write to: Mark Yurkins, 768 Woodbridge La, West Wantagh, N.U. 11793, USA.

HI! My nickname is Canan. I'm a Japanese girl of 17-years-old. I love Ratt, Motley Crue, Dio, Rough Cutt, Europe, Madison, W.O.W., Judas Priest, Iron Maiden and a lot more. My interests are writing, travelling, reading, listening and swimming. I want to correspond(headbanger) with boys or girls who love heavy metal music. We have good music mags in Japan and I'll send you a copy. I'd love to hear from anyone anywhere. So get writing to: Kanae Uchibori, 9527-3, Ohazashimano-uchi, Miyazaki-shi, Miyazaki, 880-01, JAPAN.

21-YEAR-OLD ex-Filth Hound (what's happening Algy) into anything loud and classy - class metal? Seeks tape traders for buy or trade. I have three lists available, live and demo stuff. Metal list: Accept, Ozzy, Priest, Tattoo, Trust etc. Punk list: Over 130 different bands including GBH, Exploited, Discharge. Video list: W.A.S.P., Venom, Maiden, priest, Saxon, Sister etc. Broken Bones, GBH, One Way System etc. Contact: Pete Creedon, 52 Risdens, Harlow, Essex CM18 7NL. ENGLAND.

HI! I'm a French female into Metallica, Maiden, Dio, Sabbath (old), Ozzy, Accept, Anthrax, Saxon, Bon Jovi, W.A.S.P. etc.. I'm gonna stay in London for the school year. I know I'll have to work hard at "Lycee Francais Ch.De Gaulle" but I also wanna have fun. So I'm looking for long-haired mates into any metal music to go to gigs, to know other HM/thrash bands and to improve my English. Please contact Cecile Majowski, c/o Mr. Sandman, 30 Quarrendon St., London SW6 3SU, ENGLAND.

FRENCH headbanger looking for tape traders worldwide to trade live tapes (Ratt, Kiss, Motley, Bon Jovi, Dokken, WASP etc..) I've got 400 concerts, high quality!! I trade also 160 demos (heavy, thrash, hardcore). Olivier Grunthaler, 73 Cours Vitton, 69006 Lyon, FRANCE.

"Penbangers" is a free service but please keep it short. Send your letters to: METAL FORCES, 17 Livingstone Link, Chells, Stevenage, Herts., SG2 OEP, ENGLAND.

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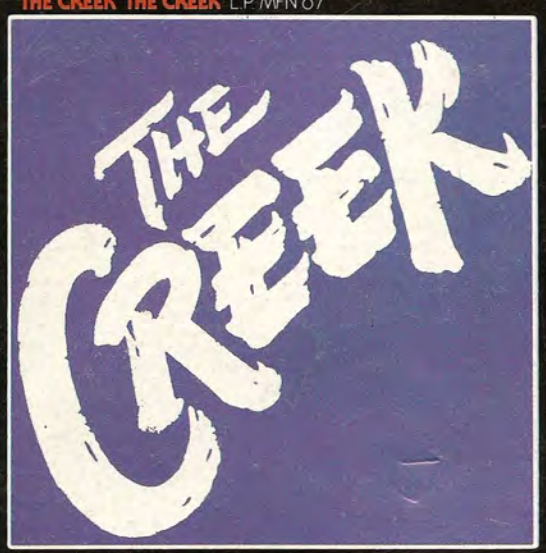

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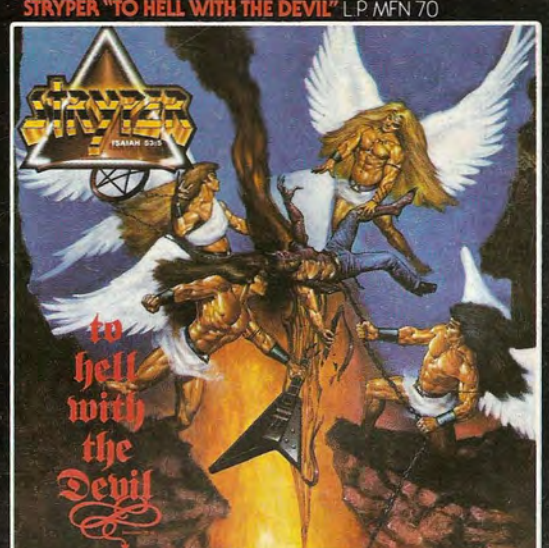

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